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chords and discords

A Miller, A Dollar . . .

Highland Park, Ill.

To the Editor:

By this time I have become conditioned to the ridiculously low quality of popular music emanating from Chicago radio stations, but now even the deejay's commentary is approaching this level.

I became convinced of this fact when Howard Miller, a "prominent" disc jockey with a monetary interest in rock-and-roll, stated that with a little more studying Oscar Peterson would attain a degree of virtuosity equal to that of Roger Williams. Although Mr. Williams does not play rock-and-roll, he has obtained a considerable degree of success which Miller explains with the phrase, "fantastic technique."

I wonder whom Jerry Lee Lewis studies with.

Roger Pascal

(Ed. Note: Not Oscar Peterson.)

Unsoothed Savage . . .

New York City

To the Editor:

I hope you will permit me—albeit somewhat belatedly—to comment on a news item in the May 15 *Down Beat*. I generally read *Down Beat* pretty thoroughly, but for some reason missed this.

The story, if you will recall, quoted

attorney Maxwell Cohen on Local 802's "laissez-faire attitude" in the New York City police card situation, and that this alleged attitude is an "obstruction to any improvement".

Let me say that Local 802 is just as concerned as Mr. Cohen with the problems some of our members have in getting police cards, and our attorneys have represented, without any fee, quite a few of them—a good many more, I imagine, than Mr. Cohen.

Our relationships with the city authorities concerned with this problem, including the police commissioner, are excellent, and we prefer to work with them quietly and without publicity on what we accomplish.

We have no quarrel with Mr. Cohen, and appreciate the help that he has given some of our members in these matters. We prefer to do it our way.

Mr. Cohen, I am sure, knows that the "obstruction" does not come from us, but from existing regulations, which should be modified.

As to his allegations regarding one of the attorneys in the firm which handles our legal affairs, it seems to me that this is a private matter between the two gentlemen concerned.

Abe L. Savage

Israeli Jazz . . .

Ramat Hasharon, Israel

To the Editor:

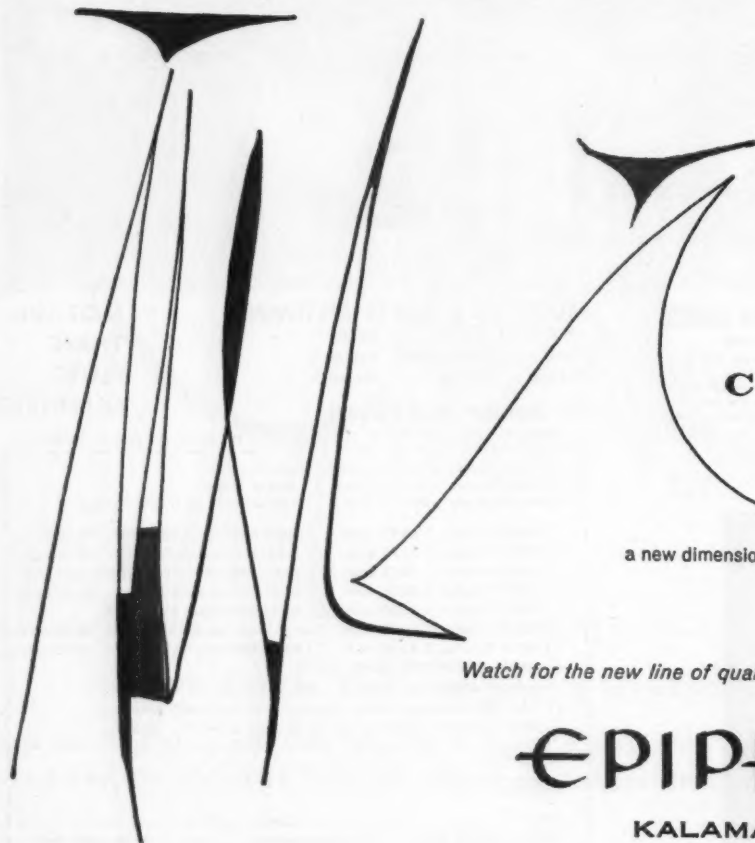
Re: Your article "Jazz in Israel" (*Down Beat*, April 17, 1958) I would like to add the following details.

Twice a month a half-hour jazz program is being broadcast for two and one-half years already by the army radio station "Galie Zahal", with programs written and produced alternately by Moshe Alon and myself. Having started with a series of eight programs on the history of jazz we then presented and continued to present programs dedicated to famous soloists and orchestras, or reporting important events, as for instance the Newport jazz festivals and the yearly poll winners.

As to the club you mentioned: It was founded two and one-half years ago (Feb. '56) by a few musicians and jazz fans under the patronage of the ZoA-House (Zionists of America), Tel Aviv. Besides organizing jam sessions, the main activity of the ZoA-House jazz club consists of weekly record recitals and lectures on general or specific subjects in the world of jazz. At present we have about 200 members.

The only American musicians we have had the pleasure to hear at our jam sessions till now were Sanford Gold and Lionel Hampton with a few of his soloists. By the way, the picture of Hampton that accompanied your article was taken at our jam session.

In addition to Mr. Keller's four points,



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KALAMAZOO, MICHIGAN

the first chorus

By Charles Suber

Look what Benny Goodman and jazz did at Brussels.

The U.S. exhibit was static and our cultural prestige was hurting. Wide screen *South Pacific* and a style show weren't making it. Columnist Art Buchwald put it this way: "The main attraction has been our free washrooms".

Then Benny came with the first in-person U.S. attraction at the fair. Here is the *N.Y. Times* (May 5): "... Mr. Goodman and his band brought even a well-behaved first night audience to life whistling and shouting. And this was an audience not normally given to riotous behavior. It included diplomats, officials, and other important persons to whom jazz is not the staff of life."

Without belittling Benny or his band, let us not forget that jazz was the medium used for our first Brussels triumph. Jazz has been the medium for quite a string of successes abroad for the past 10 years. Its effect is just becoming measurable.

Oftentimes our record companies, radio and TV savants, treat jazz as if it were "for export only". We watch little internecine battles fought over its forms, styles, and performers. We see it subordinated to our "popular" music. But withal jazz remains our best and most valuable export. And what's more it is doing a basic and continuing job thanks to Willis Conover's Voice of America broadcasts, our State Department's sponsorship of jazz tours, and the jazz records that are getting wider distribution.

Certainly we see it. Our mail from abroad runs proportionately ahead of our domestic correspondence. And what letters. They tell the story very clearly. There is a hunger for jazz music that is a long way from being satisfied.

Those of you who will hear the International Youth band at Newport (and Brussels and then on a Columbia LP) will realize the practical effect of our music abroad. These young musicians from 15 countries have talent that is derivative in the best sense.

Our best export is paying dividends.



down beat.

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Photo Credits: Cover design—Jay Hanson; Page 8—Herman Leonard; Page 13—Eddie Hoff; Page 14—Don Hunstein-Columbia Records; Page 17 and Page 18—Francis Wolff.

In The Next Issue

The July 24 issue of *Down Beat* will include a survey of the guitar in jazz. Among the features will be an abridged version of the guitar chapter from Leonard Feather's recent book, *The Book of Jazz*, stories on Barney Kessel and Laurindo Almeida, and a roundtable discussion by several leading guitarists. There'll be another *Cross Section*, more from George Crater, jazz record reviews, and an assortment of columns, too.

EXECUTIVE OFFICE—2001 Calumet Ave., Chicago 16, Ill. Victory 2-0300. Publisher—Charles Suber; Editorial—Don Gold, Managing Editor; Advertising—Gloria Baldwin, Circulation Director—Ray Holbrook; NEW YORK—370 Lexington Ave., Murray Hill 4-1833. Editorial—Dom Cerulli, Associate Editor; Advertising—Mel Mandel, Advertising Manager; HOLLYWOOD—6124 Santa Monica Boulevard, Hollywood 3-6005. John Tynan, Associate Editor, Advertising—Maurice A. Kimball Co., 2550 Beverly Blvd., Los Angeles 57; DUNKIRK 8-6178; 481 Market St., San Francisco 5; EXbrook 2-3365.

Subscription rates \$7 a year, \$12 two years \$16 three years in advance. Add \$1 a year to these prices for subscription outside the United States, its possessions, and Canada. Special school library rates \$5.60 a year. Single copies—Canada, 35 cents; foreign, 50 cents. Change of address notice must reach us before effective. Send old address with your new. Duplicate copies cannot be sent and post office will not forward copies. Circulation Dept. 2001 Calumet Ave., Chicago 16, Ill. Printed in U. S. A. John Maher Printing Company, Chicago, Illinois. Entered as second-class matter Oct. 4, 1937, at the post office in Chicago, Ill., under the act of March 3, 1879. Re-entered as second-class matter Feb. 25, 1948. Copyright, 1958 by Maher Publications, Inc., all foreign rights reserved. Trademark registered U. S. Patent Office. Great Britain registered trademark No. 719,407. Published bi-weekly; on sale every other Thursday. We cannot be responsible for unsolicited manuscripts. Member, Audit Bureau of Circulations.

MAHER PUBLICATIONS: DOWN BEAT; COUNTRY AND WESTERN JAMBOREE; MUSIC '58; JAZZ RECORD REVIEWS; RADIO Y ARTICULOS ELECTRICOS; BEBIDAS; ELABORACIONES Y ENVASES.



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another means of furthering the cause of jazz would be the showing of specific jazz films, as for instance Norman Granz' *Jamming the Blues*, or other musical shorts, which in spite of all our efforts we were not able to obtain through our local movie distributors.

Finally, allow me to express our appreciation and deepest thanks for the wonderful job you are doing with your excellent magazine, which, together with Willis Conover's VOA jazz hour, is for us the only link with the world of jazz.

Hayim Opher

'Jazz Uplifted' . . .

Battle Creek, Mich.

To the Editor:

As president and the originator of JAZZ-LIFT, I would like to extend to you my deepest thanks for the article that appeared in *Down Beat* Magazine in your May 15, 1958 issue.

We are a group of Battle Creek business and professional men, incorporated and non-profit, organized for the purpose of collecting throughout the United States new and old jazz records to be distributed as a gift to jazz enthusiasts behind the Iron Curtain. Our city of Battle Creek is wholeheartedly behind this program.

We will insist that phonograph records collected be good American jazz, as our objective is to give young adults (the leaders of tomorrow, a tangible piece of Americana to enjoy. We hope that as they listen and dance to these records that they will be influenced by our American culture.

I received the idea for Operation JAZZ-LIFT on March 31, 1957 from an article that appeared in *Parade Magazine* of the *Detroit Free Press*. This article showed how poignantly our American jazz appeals to youths in the country of Poland.

I personally experienced the influence of American jazz after World War II when I spent nine months in the Netherlands, and I believe I know the tremendous influence American jazz carries with youth of all walks of life in Europe today. Although I lived in Europe prior to World War II, I have also travelled there extensively since the war.

I personally feel that there is a greater appreciation of American jazz in Europe than there is in our country. This feeling for our music was quickened during World War II through clandestine radios and other means. Bands, such as Glen Miller, Tommy and Jimmy Dorsey, Louis Armstrong, Harry James, and Artie Shaw were extremely popular. I know of one instance where a male subject who was forced to remain underground, listened to American jazz broadcasts from England, taught himself the basic melodies of jazz, and after the capitulation formed a jazz band as a hobby.

I feel that basically the same situation prevails today behind the Iron Curtain with reference to the appreciation of American jazz, as it existed in Europe after World War II. JAZZ-LIFT has been created to stimulate this effort.

We would like to ask of you that a request be made within your magazine for new and old jazz records, to be administered

through our city of Battle Creek. We would further like to ask if any readers behind the Iron Curtain in the country of Poland, who are interested in receiving the records donated to us, would write us to that effect. We will, in turn, forward to them JAZZ-LIFT cartons containing the free record with the name of the respective donor on the reverse side thereof.

Your kind consideration of this request will be most sincerely appreciated.

Theo. R. Greven

Frost Is Hot . . .


Springfield, Mass.

To the Editor:

There's been a great deal of written assault on the DJ of today; much of it with reason. I feel, however, that those few who haven't let down on the calibre of music played should be defended by one who was fired twice for "too much jazz".

As Tony Scott would say, "To me, jazz is a sacred thing." I was let off twice for not using enough tact . . . for being too young to tastefully present the music I so wholeheartedly believe in. Since that era I've married, and become the father of a toe-tapping daughter who digs Schoenberg, Bird, and GM stock. As result, I learned I had to play junk or use tact, mixing in jazz with good pop. That becomes very hard to do . . . please a jazz audience and the other percentage that begins to absorb, digest, and like music. It becomes hard because the record companies that press jazz won't part with a single disc to enable the decay to please that public. When I get people asking for the latest Johnny Smith

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album, for instance, I am not able to play even one side . . . because the company hasn't been fit to send this hard working jock the where-with-all.

Occasionally a "jazz sampler" arrives . . . I get a call saying let's hear more from that album. What do I do, rush out and buy the disc? If I was to spend bucks for every time that's happened, I'd have to have much loot.

To boil it all down . . . lay off the DJ and hit home, where it counts—the individual record company. Then, if they come thru, you'll have the jazz we all love.

Jonathan B. Frost

(Ed. Note: Confucious say cash-in GM stock, buy jazz records.)

Time For Change . . .

Richlands, Va.

To the Editor:

For the past 10 years or so, I have read every copy of *Down Beat* I could get my hands on and I must say I enjoy reading the column that's devoted to sore-heads like myself who have to say something every now and then.

To get right to brass tacks—Why the devil does Louis Armstrong have to ruin himself in the eyes of many like myself every time Timex pays for a jazz pot on TV?

If they want to put together an Armstrong show, then fine—I'll watch it. If, however, there will be other people who should be seen and heard then tell him to stay out of the way.

R. L. Toney

(Ed. Note: You tell him.)

Geneva Convention . . .

Geneva, N. Y.

To the Editor:

To most jazz fans, modern sounds and metropolitan areas are like bread and butter. To illustrate that jazz flourishes in small cities as well, take a recent experience in Geneva.

A couple of guys attend the Newport jazz festival. Enroute home, they get an idea: How about a concert in little old Geneva (New York, that is)? One of the pair starts writing letters, looks for a backer. After a few months, a concert is almost in the bag, but the plan runs into an obstacle—and has to be abandoned.

The jazz colony, small in number, doesn't throw in the towel. Contact is made with Reese Markewich and his group, just down Seneca Lake in the Ithaca area. Reese expresses interest, the Geneva high school student council likes the project (it will be pegged as a benefit to raise funds or new band uniforms), and the deal is on.

The kids do all the work, with a couple of adults offering promotional suggestions, making contact, and the like. The entire area is alerted.

The concert was held May 16—and 350 kids who had not had a previous opportunity heard two hours of modern jazz. The results? A slight profit for the student council's band fund, and several hundred new friends of modern jazz in a city that was predominantly influenced by rock 'n roll.

Bill Kagler

WINNERS of the Newport Jazz Festival Contest!

Editor's note to contestants: The contest response was tremendous. Entries came from 48 states and 14 countries. Most of you correctly identified the 18 Newport Personalities*—by carefully reading *Down Beat*, of course. This made the "25 words or less" the final criterion. We wound up reading every single letter . . . we couldn't stop. We thought you rather liked *Down Beat*, but your tributes were too much. But, to tell the truth, we enjoy you all very much, too. Congratulations to the winners—and our red-eyed thanks to all entrants.

*The correct answers:

Part I—May 15, 1958 *Down Beat*

- | | |
|-----------------|-------------------|
| 1. Count Basie | 4. Gerry Mulligan |
| 2. Ruby Braff | 5. Jimmy Giuffre |
| 3. Roy Eldridge | 6. Errol Garner |

- | |
|--------------------|
| 7. J. J. Johnson |
| 8. Dizzy Gillespie |
| 9. Charlie Mingus |

Part II—May 29, 1958 *Down Beat*

- | | |
|-----------------|-------------------|
| 1. Billy Taylor | 4. Bud Shank |
| 2. Eddie Condon | 5. Bill Harris |
| 3. Bud Freeman | 6. Clifford Brown |

- | |
|--------------------|
| 7. Miles Davis |
| 8. Coleman Hawkins |
| 9. Joe Williams |

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6 thru 10—"MY FAIR LADY"—Shelly Manne and His Friends, and "Pal JOEY"—Andre Previn and His Pals—Contemporary Records

Irwin Horwitz, 3853 W. Adams, Chicago 24, Illinois

Bert M. Jacobson, 8891 20th Avenue, Brooklyn 14, New York

Edward A. Spring, 138 Mill Road, Hampton, New Hampshire

Boris Gabrielson, Borgi-Hammers, Finland

Mary Ann Bauer, 163 South 18th Street, Pittsburgh 3, Pennsylvania

11 thru 20—"BASIE"—Roulette Records. Count Basie Orchestra and Neal Hefti arrangements

Lorraine Bradley, 244 Mt. Airy Ave., Paris, Kentucky

Martin R. Bialow, 1459 Beacon St., Brookline 46, Mass.

Nora Henderson, c/o General Hospital, 8700 W. Wisconsin Ave. Unit 11, Milwaukee, Wis.

Judith Katzenmeyer, 10966 Three Court Dr., St. Louis, Missouri

Ned Paynter, 4032 Crown Point Dr., San Diego 9, Calif.

Lawrence J. Thompson, 238 Moore St., Lowell, Mass.

Donald L. Bitner, 1048 S. Main St., Elmira, New York

John F. Chambers, 362 W. Warren, Youngstown, Ohio

Fred Tackett, 4815 "B" Street, Little Rock, Arkansas

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NEW YORK

JAZZ: Columbia cut enough Miles Davis to fill out the soundtrack recording (issued in France as a 10-inch LP) to the French film *Elevator to the Gallows*. It's due for release soon . . . Pepper Adams' group was held over at the Black Pearl. Ben Webster was scheduled to follow . . . Erroll Garner is attempting to work out dates for a concert tour of England in the fall. He is set to play Carnegie Hall in October, and that is the time bind. Charles Delaunay wants Garner for France . . . George Shearing, reported trying to take his group to Russia, took time out for surgery late in May . . . Sonny Rollins, who signed exclusively with M-G-M, has his *Freedom Suite*, featuring Max Roach and Oscar Pettiford, due any minute from Riverdale . . . Mahalia Jackson will sing part of *Black, Brown, and Beige* with the Duke Ellington band at Newport. She's set to start *Great Getting Up Morning*, a movie with Brother John Sellers, in September . . . Ella Fitzgerald was booked for a week at the Carter Baron amphitheater, Washington, D. C., following her June stint at New York's Copacabana . . . Gerry Mulligan was set to be featured with the Herb Pomeroy band at the jazz night of the Boston arts festival in mid-June.



Erroll Garner

Jerry Fielding came into town to conduct Betty Hutton's show at the new Cafe de Paris . . . Bob Scobey and his men came into New York early in June for some recording work . . . Quincy Jones went to Stockholm with six charts for Harry Arnold's band to record for Metronome. Jones had a schedule of 42 record sessions in two weeks at Paris . . . Babs Gonzales reports he's readying an LP for his label, Crazy Records . . . Don Elliott is readying an educational jazz LP for kids on RCA-Victor . . . Helen Merrill was signed to act in a series of plays this summer at the Bucks County, Pa., Playhouse . . . June Christy and Bud Shank will join Bob Troup on the New York premiere (at last!) of *Stars of Jazz* . . . CBS-TV will re-run the UPA *Gerald McBoing-boing* cartoons, featuring Chico Hamilton's group . . . Max Gordon was reported very happy with the following built by Anita O'Day and Mose Allison during their four-week stand at the Village Vanguard. Anita moved to New York, where she plans to live for awhile, and record with some of the New York jazzmen . . . Toshiko signed an exclusive contract with M-G-M, and will record an international LP with Bobby Jaspar, Rolf Kuhn, Bert Dahlander, and John Drew. She opened June 10 at the Hickory House for the entire summer.

Leonard Feather completed cutting an LP which M-G-M will call Pepper and Knepper, featuring Adams and Jimmy . . . Jimmy Giuffre and his group did the background music for a promotional film for McCall's magazine. Giuffre wrote the sketches, and he, Bob Brookmeyer, and Jim Hall improvised on them as the film unreel . . . Barry Miles, 10-year-old New Jersey drummer, did a concert with Woody Herman's band at Ohio State college. Miles played with a group including Woody, Chubby Jackson, Don Elliott, Nat Pierce,

(Continued on Page 40)

music news

Down Beat July 10, 1958

Vol. 25, No. 14

NEWS HIGHLIGHTS

- Goodman Fair Time
- Hearst Defends Jazz
- The Classical Roach
- More Jazz On TV
- Loyalty And the AFM

THE WORLD

Benny in Fair-Land

It was another opening, but one with a difference.

The Benny Goodman band followed a movie, as in the days of the old theater stage shows; but this time the audience out front was the world.

Goodman's band opened the live entertainment at the U.S. pavilion of the Brussels international exposition following several May weeks of showings of the movie *South Pacific* to less than enthusiastic audiences. When the band hit, traffic began to pick up around the U.S. building.

In a carefully-planned series of moves, Benny showed off his band well, doubled as a classicist by playing clarinet with a symphony orchestra, and brought on three European musicians to work with him and give his music a truly international flavor. The new additions were 22-year-old pianist Horst Janowski, sax man Berra Rabe, and saxist Hans Koller. All are German musicians, quite well known to American jazz men. Koller has been working with Eddie Sauter's band at Baden-Baden, Germany.

The Goodman band is appearing in Brussels as a public service, with the Westinghouse Broadcasting Co. sponsoring. The radio chain sent Norm Prescott along to make nightly broadcasts of the band's appearances. In addition, Columbia Records is recording at least six LPs at the fair, including some tracks from the band's tumultuous opening.

One curious note: because of financial difficulties, the huge Louis Armstrong-Don Elliott, traditional-modern concert set for July 4, U.S. day at the fair, was cancelled.

U. S. A. EAST

The Editor Speaks

Russia rejected proposed appearances in that country of the Benny Goodman band, and although the U.S. State Department apparently was unperturbed, one influential editor got his dander up.



Fred Antran, shown here with Stan Kenton, is one of Australia's leading jazz disc jockeys. Since 1953, Antran has advanced the cause of jazz in Australia via his extensive broadcasting schedule in Melbourne. Antran reported to *Down Beat* recently that "Australia is . . . at least the second largest customer of American records. Our government stations have a special budget allowance to be spent on jazz. I guarantee, too, that there is more jazz played in this country (on the radio) than on in any European country."

William Randolph Hearst Jr. scoffed at the explanation offered by the U.S.S.R. that the Russian people are not interested in jazz. "As if," he countered in his national Sunday column, *Editor's Report*, "we were particularly interested in the Russian weight lifters and wrestlers they've already sent us as their part of the exchange."

Hearst, who has been to Russia several times recently, explained why that nation wants no part of jazz. "The reason is that American music has proved too appealing to Communist youth, who hear it every chance they get on non-Russian radio stations and via the Voice of America.

"Far from showing us to be culturally decadent, American jazz has introduced Communist young people to a lively and vigorous art form which appeals to youth the world over."

Hearst called for the State Department to "make an issue of this . . . (and) firmly repeat that Benny Goodman and his boys are our entry in the field of popular music and that under the terms of the agreement we insist they accept them."

Hearst offered to put it directly to the Soviet ambassador. So far, no one has taken him up on it.

Profs With A Purpose

When the School of Jazz at Lenox,

Mass., opens its three-week semester Aug. 10, there will be some new faces among members of its swinging faculty.

John Lewis, executive director of the school, announced faculty members early in June, and added that the school would offer an expanded curriculum for students as well as a seminar for jazz writers and critics.

New members of the faculty are, Lee Konitz, teacher of saxophone; Bob Brookmeyer, teacher of trombone; and George Russell, teacher of composition.

The remaining faculty members are: Lewis, piano; Ray Brown, bass; Herb Ellis, guitar; Jimmy Giuffre, clarinet; Milt Jackson, vibes; Max Roach, drums; Bill Russo, composition; Oscar Peterson, piano.

Musicians in residence, assisting at classes and in ensembles, include Percy Heath and Connie Kay. Both the Modern Jazz Quartet and the Oscar Peterson trio will perform as groups in residence during the August session.

Prof. Marshall Stearns will conduct his course in jazz history, and will supervise the seminar for critics and writers.

Dean Jule Foster said announcement of further faculty appointments, including a teacher of trumpet, would be announced within weeks.

Max Beats All

School of Jazz drum instructor Max Roach will double at the nearby Berkshire Music Barn in an exciting program with the percussion section of the Boston Symphony orchestra.

The date for this concert, one of the Music Barn's regular series, is Aug. 5, at 8:30 p.m. Roach will be on hand, with Harold Farberman and the entire percussion section of the Boston Symphony orchestra, to mix jazz and classical drumming in a program of new pieces by Farberman, and his now-established percussion work, *Evolution*.

Other concerts at the Music Barn include: July 4, Dave Brubeck; July 5, Odetta; July 6, Duke Ellington; July 12, Jazz-Poetry, with Langston Hughes and the Tony Scott quintet; July 13, Lionel Hampton; July 19, Leonard Bernstein's opera, *Trouble in Tahiti*; July 20, Wilbur de Paris; July 26, Marais and Miranda; July 27, Mahalia Jackson; July 31, Stan Rubin; Aug. 2, Tom Lehrer; Aug. 3, Modern Jazz Quartet; Aug. 5, Max Roach-Boston Symphony percussion section; Aug. 9, Richard Dyer-Bennett; Aug. 10, George Shearing; Aug. 12, The Four Freshmen; Aug. 17, Oscar Peterson; Aug. 24, Chris Connor; Aug. 30, School of Jazz benefit concert with MJQ, Oscar Peterson trio, Jimmy Giuffre, others; Aug. 31, MJQ with soloists.

Music Academy Launched

NARAS (The National Academy of Recording Arts and Sciences) made its official bow in New York late in May.

With Dave Kapp subbing for touring president Guy Lombardo, some 200 members gathered to organize the music business' counterpart to the academies in movies, TV, and radio.

George Avakian told members that annual awards would be presented in the industry on nationwide TV, a newsletter and paper would be published, scholarships and grants would be awarded, and the most comprehensive record library in the world would be compiled for use of any member. He introduced Chico Hamilton's group, all west coast chapter members, who played a set.

Anyone directly connected with the creative production of records is eligible for full membership, others in the industry may become associate members.

Final Bar

Thomas G. Rockwell, chairman of the board of General Artists Corp.,



This collector's item marks music's contribution to the Roslyn Heights, N. Y. Little League. The members of the band gathered to open the league season included Dick Cory, trumpet; Vernon Brown, trombone; Jerry Jerome, clarinet and leader; Arthur Rollini, tenor, and John Blowers, drum. According to Jerome, who forwarded this "news" photo to *Down Beat*, "This is what killed jazz."

one of the largest talent agencies in the world, died late in May. He was 56 years old.

Rockwell's colorful career in the music business included representation of such as Nat Cole, Patti Page, Perry Como, Peggy Lee, Bing Crosby, Georgia Gibbs and many others. He is acknowledged as having introduced hillbilly and country music to records in the 1930s.

Jazz Freebies

Something else was added to the merry-go-rounds, roller coasters, and penny arcades of the famed Palisades amusement park in New Jersey, across the Hudson from New York City.

The ingredient was jazz. Free concerts, said the park officials, will be presented by Murray Kaufman, WINS disc jockey, at the Park's Casino Monday and Friday nights at 8:15.

Set to appear at the jam sessions were Della Reese, Al Hibbler, George Shearing, Billy Taylor, Dave Brubeck, Joe Bushkin, Sol Yaged, Don Elliott, Chico Hamilton, Lionel Hampton, Anita O'Day, Tony Scott, Dinah Washington, Georgie Auld, Teddy Wilson and many more.

U.S.A. MIDWEST

No Squares In The Round

The notation on the CBS-TV operations memo in Chicago read:

"KILL: I LOVE LUCY (Gold-seal) NET, Wednesday, 6:30-7 p.m."

It marked the arrival of a new jazz show on Chicago television.

The show, *Jazz in the Round*, made its debut June 4 as a sustaining local show. Directed by Barry Mc-

Kinley and produced by George Ramsby, the show featured Duke Ellington and sidemen Ray Nance, Paul Gonsalves, Jim Woode, and Sam Woodyard, singer Lucy Reed, and background sounds provided by a studio group headed by Mike Simpson.

The performers, introduced by emcee Ken Nordine, worked in a small stage area surrounded by a studio audience of approximately 80 persons, accounting for the show's title.

According to WBBM-TV program director Frank Atlas, the show will continue through the summer. "We hope to slot it in the fall, too," he told *Down Beat*.

Follow The Drinking Gourd

One of Chicago's active folk music organizations has turned its attention to jazz. The result is a series of jazz and folk music concerts during the summer months.

The Drinking Gourd society, headed by Phil Green, has inaugurated a series of concerts in what jazz fans remember as the Modern Jazz room, above the downtown Preview lounge.

Among folk artists to be featured are Josh White, Paul Clayton, Osborne Smith, and Eve Lill. The jazz portion of the series opened with a benefit concert early in June for the family of Tony Naponelli, a jazzman who died early this year. Featured were Gene Esposito's trio, singer Lee Loving, the Ed Avis-Bill Porter septet, Cy Touff, Ira Sullivan, Sandy Mosse, and others. The concert was emceed by jazz disc jockey Dick Buckley.

Future concerts, according to Green, will include performances by many local jazzmen.

All's Cool In Hot Springs

The jazz festival phenomenon—on a modest level—penetrated Hot Springs, Ark. early in June.

The Hot Springs-Little Rock jazz cultural group sponsored a one-night festival at the Club Plantation in Hot Springs on June 7. Among local groups participating were the Richard Boone sextet, the John Pucket trio, the Charles Thomas trio, and the Lois Maxinton trio.

Invited guests were pianist Phineas Newborn and tenor man James Clay.

Hot Time In Old Town

One of Chicago's most picturesque and historically appealing neighborhoods is the near north side area known as "Old Town".

Traditionally a home for artists, the community sponsors an annual art fair each summer. This year, in addition to displays of paintings, sculpture, ceramics, etc., jazz played a role.

Immediately after the customary auction of paintings on the fair's miniature stage on June 14 and 15, the Tom Hilliard-Joe Levinson octet presented jazz concerts. The group included Hilliard, tenor; Eddie Avis, trombone; Dave Edwards, alto; Dave Reid, baritone; Ed Haley, trumpet; Angelo Principali, piano; Levinson, bass, and Jim Ganas, drums.

This year the crowds at the fair were prodded by the musical sound of *Move*.

Wildcats Bounce Back

The Northwestern university jazz society, plagued by apathy, found now hope recently in the person of its new-elected president.

Jerry DeMuth, elected president of the society in late May, immediately began planning society activities. DeMuth, also editor of the university student literary publication, *Profile*, and vice-president of the university's film society, told *Down Beat* that the society would sponsor a free jazz concert during New Student Week in the fall, would co-sponsor a night of jazz films with the film society, would present a name jazz concert in cooperation with the Associated Women Students organization, and would hold weekly jam sessions for campus and local musicians.

In other words, there may be more wildcats than ever in Evanston, Ill. this September.



Russ Cassidy (left) representing the St. Louis, Mo. jazz club, recently honored Charles Thompson, the sole surviving ragtime musician in the St. Louis area, by presenting a plaque to the latter at a jazz club meeting. Thompson won the last of the ragtime contests held in St. Louis, in 1916. Currently, he works for the city license bureau.

U. S. A. WEST

Give Us This Dough

Can musicians on strike be compelled to sign a "loyalty oath" as a prerequisite to drawing strike benefits?

Flinging a stentorian "No!" in the teeth of A.F.M. officialdom, two Hollywood studio musicians last month went to court to prove a point and collect their money to boot.

Charging that union officials refused to grant them strike benefits of \$700 each when they refused to sign a pledge of loyalty to the A.F.M. (*Down Beat*, June 12), trombonist Milt Bernhart and French hornist Bill Hinshaw filed suits in Los Angeles municipal court against Local 47 in an attempt to secure the back pay.

They further charged the union with blackballing them with the result that they could not work and put a bite in the charge by filing an unfair labor complaint against the local with the National Labor Relations Board.

Observers meanwhile saw no early end to the strike against the major movie studios, speculated that the petition by the rival Musicians Guild of America for N.L.R.B. bargaining recognition would delay settlement for many a bleak moon.

Hamp Signs Again

After a brief departure from the

Contemporary fold upon the recent expiration of his contract, Hampton Hawes once more tied the contractual knot with Lester Koenig's coast jazz label.

First recording activity for the pianist under terms of his new long-term pact is the preparation of a series of albums featuring various guest instrumentalists. Scheduled for fall release is the first album in this new series on which tenor man Harold Land will blow with the 29-year-old Los Angeles pianist.

Before the new contract was announced Contemporary recently released three Hawes LP's recorded last year with Jim Hall, guitar; Red Mitchell, bass, and drummer Bruz Freeman. The three volumes are jointly titled *All Night Session*.

'Big 7' To Hit Big Tube

Television's laconic cop, Jack Webb, at presstime had himself a pilot in search of a landing strip. The pilot was the initial TV film of his series *Pete Kelly's Blues*; the landing strip was a buyer for same.

According to Herman Saunders, executive at Mark VII, Webb's production company, finding a buyer for a series is not expected to become problematical. He said there were several bids already in for the show which chronicles the adventures of a small jazz band during the '20s. Actor William Reynolds enacts the title role played by Webb in the motion picture version in 1955.

Although the personnel of "Pete Kelly's Big 7" will be thespied by actors, the soundtrack for the series will be recorded by the original Dixie group which played the music for the radio program and the motion picture. They are Matty Matlock, clarinet and arrangements; Dick Cathcart, cornet and arrangements; Eddie Miller, tenor; Moe Schneider, trombone; George Van Eps, guitar; Jud De Naut, bass; Ray Sherman, piano, and Nick Fatool, drums.

Saunders said Cathcart may have the acting role of a clarinetist in the series. "It's kind of a switch," said the executive, "because he'll be cutting the cornet soundtrack for Reynolds to fake, while he, in turn, will fake Matty's clarinet playing. It's no problem, though, because Dick's an ex-clarinet player anyway."

Helen Humes has a feature role in the pilot film and the entire series is produced by Harper Goff and directed by Joe Parker. Who will provide the romantic interest was not yet determined at deadline.

No Blues For Ralph

Jazz critic Ralph J. Gleason is busy these days.

In addition to contributing articles on jazz to a variety of publications, including *Down Beat*, Gleason is at work on the production of a new jazz quarterly publication, the first issue of which will be published Oct. 1.

The quarterly, according to Gleason, will be concerned with "serious study of all aspects of jazz and related subjects. All styles of jazz will be examined and all points of view will receive consideration.

"There will be, I hope, fiction, poetry, humor, biography, discography, essays, etc.," Gleason told *Down Beat*.

In addition, Gleason's *Rhythm Section* column, which has been a regular feature of the *San Francisco Chronicle*, was elevated to syndicated status in mid-June. Among newspapers now printing his column are the *Des Moines Register-Tribune*, the *Los Angeles Mirror*, the *Houston Chronicle*, the *Wichita Beacon*, the *Milwaukee Journal*, and the *New Orleans Item*. Several other newspapers are interested in the column, which is syndicated by the *Times-Mirror* syndicate in Los Angeles.

Finally, Gleason has been at work on two television pilot films on jazz, serving as consultant and writer.

S.F. To Get FM Jazz

As of now there is only one all-



Stan Kenton (left), Bobby Troup, and Jimmie Baker of the *Stars of Jazz* television show staff are shown here examining *Down Beat's* Special Merit award to KABC-TV Los Angeles' weekly jazz show. The award, "for outstanding contributions to musical entertainment on television," was presented to the show's producers on a recent network telecast.

jazz radio station in the world, KNOB-FM, Los Angeles, Calif. After the first of next year, however, the pioneer may no longer be alone, it may, in fact, have a counterpart covering the Bay area.

Behind this effort to extend all-jazz radio is San Francisco disc jockey Pat Henry and David D. Larsen, now promotion director of KNOB.

According to Larsen, application already is in to the Federal Communications Commission. "If we're lucky," he said, "the station should be in operation within six months. Our FCC application is subject to the usual approval, of course, but we don't think it should take longer than six months or, at latest, early February, 1959, to begin broadcasting."

Larsen said there will be no connection between the San Francisco station and KNOB.

Jazz For Jeanagers

Already established as the "junior Norman Granz" of San Fernando Valley, Mike Davenport, 17, with a series of successful high school jazz concerts and dances to his credit (*Down Beat*, Dec. 12, '57), this month undertook yet another jazz promotion.

Mike, in his senior year at Van Nuys, Calif., high school, has organized the Cellar Jazz Society, a fraternity of teenage jazz lovers who meet every Sunday from 3 to 7 p.m.

at Terri Lester's Hollywood Jazz Cellar.

Says Mike, "It's a crying shame that teenagers who are really interested in jazz don't have opportunity to visit the spots where the music is played. The idea behind our jazz society is to give kids who can't get into clubs the chance to hear good jazz."

Henceforth, underagers so inclined can dig the music of one of the better groups on the west coast when they attend the Sunday afternoon sessions at which the main attraction undoubtedly is the Mel Lewis-Bill Holman all-stars, currently playing at Terri Lester's.

According to Davenport the Sabbath sessions are divided into two two-hour sections. "During the first period," he explains, "we're featuring guest jazz groups from local colleges. And there are quite a few of 'em, believe me. Also there are soloists such as 15-year-old Jeanie Getz, a pianist who now is studying with Pete Jolly. She's sensational. Jeanie attends school at Van Nuys high and has taken lessons from Sam Saxe.

"We also plan to have shortly the rehearsal band from Valley college and every Sunday there's a jazz forum at the Cellar and a quiz with records as prizes."

With advance tickets circulating throughout local schools (or a \$1 door admission) Mike's jazz club at press time had feet firmly planted on the beat.

Shorty Rogers

*'My Personal Favorites
Are Ella, Sarah, And Billie'*

By Don Gold

At the age of 34, Shorty Rogers is among the most versatile, well-trained figures in jazz.

As composer-arranger-innovator and trumpet-fluegelhorn player, Shorty has made a distinct impression on countless west coast jazzmen. Actually, he began life in Great Barrington, Mass., hardly west coastish in environment. He studied trumpet at the High School of Music and Arts in New York. Professionally, he has worked with the bands of Will Bradley, Red Norvo, Woody Herman, Charlie Barnet, Stan Kenton, and as a key member of the Lighthouse All-Stars. For several years he's headed his own group, recorded actively, and worked in the film industry in Hollywood. He's studied at the Los Angeles conservatory and with Dr. Wesley LaViolette, too.

Down Beat's John Tynan served as middleman to collect the following reactions from Shorty on these subjects:

RED NORVO: "Aside from the fact that he's my brother-in-law, I dig Red very much. His ability to keep up with the new developments in jazz is amazing and his thirst for knowledge in music is really something to be admired. At present, for example, he's studying with my teacher, Dr. Wesley LaViolette."

NEAL HEFTI: "Neal and Ralph Burns were doing most of the writing for Woody when I was with the band in 1945. Both of them did great work but Neal was in the trumpet section with me; so he was easily accessible when I wanted questions answered. Very few—if any—have surpassed Neal's contributions to jazz writing."

BILL HARRIS: "Too much—musically and personally."

KENTON'S "INNOVATIONS": "Working with the 'Innovations' band was one of my most valuable experiences. Stan and Pete Rugolo encouraged me to write and the things I did were my first attempts to write for an orchestra on a larger scale."

ART PEPPER: "My first chance to work with him was in the 'Innovations' band. Stan had me write a piece titled *Art Pepper*. Art did a magnificent job on the record of it and remains to this day one of our greatest jazz artists."

THE LIGHTHOUSE: "The way The Lighthouse has grown and prospered is very gratifying to me. I could never thank enough Howard Rumsey and John Levine for their help in making it possible for me to get established here."

STEVE WHITE: "A wild, wild man and a great jazz tenor player. All of us who know him have wondered



when he'll get the recognition he deserves."

NATIVE AFRICAN MUSIC: "I've been doing a lot of research on African music and it really kills me. I particularly enjoy the choral work. It's inspiring to hear music performed by people who love it so much the entire village joins in with the choir and everybody has a ball."

TERRY GIBBS: "No, I won't disclose his real name—everybody knows it anyway. It's debatable which one of the two of us can do most damage when in a delicatessen. But I dig him very much."

NEW YORK'S HIGH SCHOOL OF MUSIC AND ART: "My alma mater. I graduated in '41 and now, in 1958, it's still the only school of its kind in the country. Mayor La Guardia started something wonderful when he founded it. It's a shame every big city doesn't have a free high school that young musicians throughout the nation could attend."

WRITING UNDER PRESSURE: "Unfortunately, it seems to be more the rule than the exception. I once wrote all the arrangements for an album right in the studio while it was being cut and had to keep one chart ahead of the band. It was a ball but I'm glad this doesn't happen all the time."

THE L.A. RAMS: "If I'm in town and the Rams are playing a football game I just can't stay away. It's an involuntary reaction. My brother-in-law and I always take our kids and the situation gets pretty wild once in a while."

BEARDS: "Ask the man who owns one."

FEMALE JAZZ SINGERS: "There's a lot of good ones around but my personal favorites are Ella, Sarah, and Billie."

BIG BAND WRITING: "There are all kinds of possibilities to play with. You can work with a medium sized group or a very small one within a big band framework. For an arranger it's a large and flexible instrument to work with."

INTERPLANETARY JAZZ: "This is one thing the Russians haven't beaten us to. We have several pre-Sputnik compositions in our repertoire and there are many more to come. Man, you gotta mind your relations with the constellations."

Overseas With The Dave Brubeck Clan



Mrs. Dave Brubeck Discusses Jazz Abroad

By Ralph J. Gleason

■ "We should send more jazz groups to Poland," said Iola Brubeck, wife of jazz pianist Dave Brubeck. "The Poles consider jazz an art; it means the free expression of the individual to them."

Mrs. Brubeck had returned to her Oakland, Calif., home from Europe, where she had accompanied her husband and his quartet on an extended tour.

The highlight of the tour was a two-week series of concerts in Poland, sponsored by the U. S. State Department and the American National Theater association. The Brubeck quartet was the first small jazz group ever to visit Poland (Ray McKinley's large orchestra went there two years ago) and the first

racially mixed jazz group ever to appear in that country.

During the two weeks from March 6 to March 19 that the Brubeck group was in Poland, the quartet played concerts in small auditoriums on all but two nights, were feted by Polish jazz fans, acquired a small entourage of young jazz buffs who followed them from city to city, and met many citizens of Poland who were avid jazz fans.

Brubeck's group was the first in-person experience the Poles have had with the cool or "progressive" jazz style, and they called Brubeck "Mr. Coolu."

"Willis Conover, who does the Voice of America jazz broadcasts, is listened to all over Poland," Mrs. Brubeck said. "He is the best teacher

of English that Poland ever had, many people told me. We met jazz fans who had learned to speak English from listening to his broadcasts, although English is also taught in the schools there now."

Jazz is such a passion with the Poles that they recently started a national jazz magazine. There are jazz clubs in all the leading cities, and Roman Washco, a 30-year-old aficionado, has a weekly column on jazz in a Warsaw newspaper.

There are few jazz records available in Poland, most jazz fans learn about it from the Voice of America or by attending lectures given by Washco and illustrated with recordings lent by the U. S. cultural attache in Warsaw. Black-market copies of

(Continued on Page 42)

Howard Rumsey: Lighthouse Keeper

By John Tynan

■ When Howard Rumsey hires a new musician—which isn't very often—for the ranks of his romping *Lighthouse All-Stars* he takes more into consideration than the man's ability to play good jazz.

"It's most important, I believe, that musicians who work for me be aware of their social responsibilities," states the 40-year-old ex-Kenton bassist who, in nine years, has made of the Hermosa Beach, Calif., surfside cafe a world landmark for combo jazz.

"Basically," he stresses, "they have to realize that a jazz player who appears before the public must stand personal scrutiny at all times. What's more, they have to be sharply aware of their possible influence on younger jazz players who constantly come to watch and listen to them work."

A further quality in his sidemen insisted upon by Rumsey is that "... they have to be able to keep appointments at any time whether it be for a 9 a.m. studio call or an evening high school concert. Musically, of course, the most important requirement is that they maintain their top standards of playing throughout the entire evening on any given engagement."

Since the May afternoon in 1949 when Rumsey persuaded cafe-owner John Levine to feature jazz concerts every Sunday, the *All-Stars* has included many of the most prominent instrumentalists in modern jazz. From time to time the group has varied in size, from quartet to septet. The bassist's present personnel consists of Bob Cooper, tenor and oboe; Frank Rosolino, trombone and conga; Vic Feldman, piano and vibes, and Stan Levey, drums.

An experienced businessman-musician who through the years has had to fight City Hall to keep open the club, Rumsey candidly describes the caliber instrumentalist he must have as "... a guy who's developed to the point that he has his own musical personality. A guy who plays like somebody else is just not a saleable personality."

"Take Bob Cooper, for example. Coop can play like Coleman Hawkins, Stan Getz . . . just about like any tenor player you can name. But when he plays a solo it comes out with his own individuality sounding all through it. Rosolino, too. Frank loves to play around imitating other trombonists, yet he is recognized as one of the leading stylists on his horn."

Extending his statement on recognition of social responsibilities by his musicians, Rumsey launches into a subject he obviously regards as of prime importance.

"Before an artist can assume his proper social position—that's to say, the social position due him—he must be considered on a level with other leading citizens in his community. He quite literally has got to take his place among the community leaders."

"While I realize that not every jazz musician is temperamentally inclined to such social activity, I strongly feel that *no* musician has free license for social irresponsibility. And this doesn't apply only to musicians, of course; it goes also for artists in every field."

For good or ill, feels Rumsey, "... we're now into an era wherein the ability to play an instrument, arrange, or compose is insufficient." Quite seriously he remarks, "You have to be a businessman with an artistic touch."

"Look at the basic principles of Americanism," he argues. "This is a country based on professionalism. When a musician assumes a union card he becomes a professional. His obligation is to meet the require- (Continued on Page 50)"



Bob Cooper



Frank Rosolino



Stan Levey



Vic Feldman

THEODORE

WALTER

ROLLINS

Sonny Believes He Can Accomplish Much More Than He Has To Date

By Dom Cerulli

■ His name is Theodore Walter Rollins.

He's best known as Sonny, the one to watch on tenor in modern jazz, a strong and articulate soloist on his instrument.

But at 28, Sonny doesn't believe he has hit his stride.

"I began playing alto," he says. "Hawk was the one who got me on tenor. I tried to play like him. I got my mother to buy me a horn after pestering her awhile.

"I do like this instrument better than the alto. I think it's for me.

"There's so much to be done on it.

"It's my instrument. I'd like to conquer it. That's a lifetime job, but as long as things go halfway good, I have hopes. But when I make a bad appearance, I feel my commercial potential has been hurt. And maybe I've lost ground instead of having made some progress."

Sonny spoke from the depths of a depression which gripped him late in May following some unsatisfactory (to him) personal appearances.

"I may need to be driven to something," he mused. "Maybe what I need is some rehearsals to snap me out of the doldrums. I think I react better to adversity. I like to fight, in a way of speaking.

"Right now, I feel I just want to get away for awhile. I think I need a lot of things. One of them is time . . . time to study and finish some things I started a long time ago.

"I think if I could go to Europe . . . or even get away from the New York scene for awhile, I could assess things, judge myself more objectively. Being a leader takes up a lot of time. Most of the time I'm working on band business when I should be working on the music. I never seem to have time to work, practice, and write. Everything becomes secondary to going to work every night, and wondering how the band sounds and whether our appearances are okay.

"Part of this, I think, started when I went with Max (Roach) and (Clifford) Brown. I only wanted to fill in for awhile. I found out I was staying on. I lost the thread of a lot of things I had planned to do.

"For instance, I've been working for a long time on a concerto for B♭ tenor sax. I don't know if I'll ever get it finished."

Speaking quietly, but forcefully, Rollins explained why he currently works with only bass and drums.

"I was kind of disappointed with piano accompaniment. I was obliged to play *with* it. Another thing, the guys I liked on piano were with other people. I'd like to use Bud Powell, for example.

"But I couldn't seem to find a guy who could contribute. They got in the way. They played too much. Their chords interrupted my train of thought. I ended up getting bugged at all piano players. And I got this idea that I didn't need a piano. I feel it's worked out much more successfully without a piano player.

"I think this trio can work. It's



very good practice for musicians. Makes them listen to each other. It's very demanding, but it's also a very good thing. Of course, if one guy is off, the group is off. And that way, the group never is as good as I play, but rather as all three play.

"When I look for a drummer or a bass, they have to be very positive. It's very difficult for them to play without a piano player. With a piano, it's easy to relax and maybe shirk what they should do. They lean on the piano player. That's why I have to have a strong bass player, and a very strong drummer. That's not the easiest thing to find, either. I look for guys who can stand on their own two feet, who can solo, and who can accompany. They have to be good musicians. The caliber of the men has to be high.

"I know what I want, and I don't think it's hard. I've heard that I'm hard to work with. But I think what I do is clear."

Unlike many musicians, Sonny prefers concert work to that in the clubs. But it's a preference with some reservations.

"I actually prefer concerts because you have a higher standard there. The people are more receptive. They come to listen and not to drink and talk.

"But concerts often don't do anything for a group. I hate to put the blame on the people who run the things. I guess the musicians are to blame, too. The few minutes you have out there just are not enough for you to get going in. And if the musicians don't make the most of the time they have, then they're at fault, too.

"Part of it is having a well-rehearsed group. We did a concert last year at Carnegie Hall that I really enjoyed. It was with Diz and Monk, and the group sounded good.

"Concerts can be good with more time and with more prepared things by a group. If the group is playing right, it would be to their advantage to appear more than once on a concert. Just coming out once isn't really the end. I would prefer coming out twice to playing a long set."

Despite the strength and ingenuity of his improvisation, Rollins readily admits a respect for preparation. One of his prime concerns is setting aside enough time to keep up to his horn.

"It's very difficult to set aside some time every day for practice, but I practice every chance I get. Otherwise, you're not striving for perfection. Music is a thing you've got to work on constantly. You have to do things over and over, or you can't keep up," he says.

"I hear some of the things I've done on records, and, sometimes, I feel I haven't progressed.

"I feel at least two hours of practice a day is what I need. It's not really so much the time, but the method. You've got to be able to give yourself up completely. If you can take 10 minutes and study with complete concentration, it's sometimes worth more than a longer time of less intense concentration," he adds.

"I practice chords, tonguing exercises, tone exercises. I try to do a little bit of everything. I find that if I practice exercises, it helps whatever I'm doing. Exercises are no different than playing at Carnegie Hall. It's all the same. It all helps.

"And when I miss practicing, I think about it and it nags me. It affects everything else on my mind.

"It's true with a group, too. One of the hang ups is finding time to rehearse. I had a group with a pretty good sound, but I lost one of the men. This personnel trouble can really hold you back."

Rollins recently signed an exclusive recording contract with M-G-M Records, and although he's slated to cut some small group sessions, Sonny has some definite ideas of cutting some big band things, too.

"We're going to do some big band things, and some string things, too. I want to do orchestral work. I'd like to sit in on the writing, maybe sketch a few lines and let someone like Gil Evans take it from there.

"Of all the dates I've done, may-

be two things stand up pretty well for me. It isn't that I think they're bad, but I haven't been actually happy with them. I don't think anything I've done shows what I think I'm capable of doing. I guess I'm my own worst critic.

"The two things I like, although I'm not completely satisfied, are the Prestige set with Clifford Brown, and the EmArcy waltz album with Max. I feel I could improve on them, if I had more time."

Sonny has more than a dozen LPs on the market, and he may find some argument regarding his efforts with his fans who are certainly less acutely critical of his playing than he. His four Blue Notes, eight Prestiges, and LPs on Contemporary, Riverside, and Period have received wide critical acclaim and considerable record store traffic.

They have all been group records. Rollins feels it's time for a change of context.

"I still like the idea of a trio, but I would like to make records with a larger group. If I can, I'd like to get a big band. I like arrangements. I like this organized sound behind me. It gives me something to lean on. It's effective. It commands a certain amount of attention. I would enjoy taking a big band on the road.

"But my ultimate goal is unaccompanied tenor.

"I've been working toward this a long time. I'm convinced I've still got a way to go. But I'm sure it can be done.

"I want to go on a concert stage and render a solo . . . be a soloist on the tenor. Like Segovia does on the guitar. But it's very difficult because he has an instrument you can play chords on, and I've got a wind instrument which is basically a single note instrument; although I can get two, and approximate three.

"But I feel that it can be done, and it can be listenable. I've done it on records, and I've tried it a couple of times at concerts. It's come off pretty well.

"I feel that in a chord of six notes, for instance, there is one note that identifies the chord. That's a way of making the one note of my instrument do the work of the chord.

"It's a lot of work, and I know it. But if I play enough just accompanying myself and getting my ideas across, it can be done.

"This I know I will do.

"I've got to get at least *this* out of music."



Horace Drives Ahead

By Dom Cerulli

■ There are three new faces in the Horace Silver quintet.

And this underlines the fact that until the change, the Silver group pretty steadily had the same personnel.

These days, that's an oddity. But Silver explains that it has to be that way for a group to build.

"When a group first starts out, club owners don't know if it will draw. You may have a reputation as a sideman in another group, but when you're on your own, and no one has heard your group, it's rough to get started," Silver says.

"Owners don't want to take a chance on a new group. Or, if they will take a chance, they won't want to pay very much," he adds.

Silver's quintet, with which he has recorded four LPs, one for Epic and three for Blue Note, was launched at the Showboat in Philadelphia in August, 1956. He had Hank Mobley, tenor; Art Farmer, trumpet; Doug Watkins, bass, and Art Taylor, drums. Taylor left the group, and Louis Hayes was called in on Watkins' recommendation. Cliff Jordan later replaced Mobley, and Teddy Kotick took over for Watkins.

And that group—Silver, Jordan, Farmer, Kotick, and Hayes—stayed together and played together for more than a year.

"The important thing I look for in a musician for my group is that he has a lot of fire and drive," Silver notes. "I like him to have a big sound, and lots of soul, too. I like a cat who blows a lot of stuff."

"As a person, I want him to be a clean-living guy . . . somebody I won't have hassles with. He has to be a guy who will travel, and someone the group can get along with. He has to have eyes to rehearse, because that makes a group sound good."

Now, with Louis Smith, trumpet; Junior Cook, tenor, and Eugene Taylor, bass, the nucleus of Silver and Hayes will have to rebuild. But the initial building of a group with the same personnel that made records going on the road, has paid off for Silver.

"For the last year, we worked pretty steadily. Our income has been, pretty generally, on the increase. But one of the troubles is that you go around and play the same clubs in the same towns over and over again.

"I'd like to cover some fresh territory. I'd like to make it to the west coast, and even to Europe. But with the group, as a unit. I wish there was some virgin territory to work, where we could make some new friends. It's a shame some cities don't open up," he says.

"But the opposite can happen, too. Cities can get over-exposed. For instance, Cleveland is a dead town for jazz. It had two clubs, and the first time I played there, with the Messengers, the response was great. The last few times, though, the turn-outs haven't been good. I asked to find out if it was me or my group or hard times. I found out that the people just aren't coming out anymore.

"And, the Modern Jazz Room has

prices so high that people can't make it unless they have Ella or Basie.

"Some things, I think, that help a group are for clubs to have prices that aren't too stiff. They could also have bleachers, like at Birdland, for the kids who want to pay their way in and then just sit and listen.

"Air shots are a great help, too. They get people to know the group and get them interested enough to come and see it.

"Having a good piano is a great help, too. Lately there seems to be some improvement in pianos. The only place that continues to have a bad piano is in Philadelphia, where they have a little spinet in the middle of the bar. It has no sound to it at all. Now, the owner expects you to sound good, and he has a little spinet with a sound like a harpsichord. The bandstand is so small, the guys can't even turn around.

"The relations you have with owners are important, too," Silver feels. "The owners fall into three types. One is the down-to-earth type, who eats with you, takes you out to his house, has fun with you, and doesn't heckle you all the time. This type is the rare kind.

"Number two is the strictly business type. They're generally fair, they treat you nice, and there's no hassles.

"Number three is the guy who heckles you all week. You usually play 40-on, 20-off out of town, and when the juke box is turned off, this guy is right there, looking at his watch, telling you it's time to go on.

(Continued on Page 46)

Words From The Chief Jazzpicker

By Harry Basin

■ "Hey — that sounds great!! You'll really have something if you develop that." This remark by Charlie Barnett, on hearing my toying with a "prop" cello on a movie set over a decade ago, helped to start me on a cycle of evolution which has culminated in my present group — the Jazzpickers.

Similar encouragement from others on the set bolstered my own delight in the rediscovery of the cello, which I studied as a youth and had abandoned because of the relatively superior economic demand for bass players. Before the picture was done, I purchased a cello and started making the rounds of jam sessions, using the cello in place of the bass, as I did on a 1947 Dial recording with Dodo Marmarosa (now on Savoy).

During the ensuing years, while very busy as a bassist in the Hollywood studios, I continued picking the cello in hobby and at sessions, becoming more and more convinced of the possibilities of the pizzicato cello as a jazz solo voice.

On jobs with Benny Carter, the late Wardell Gray, and a series of jam sessions which I led, I became aware that the cello could not replace the bass but rather, as any other solo instrument, needed bass in support. I also found that, because of the delicacy of the sound, the cello, instead of fitting in the customary type combo, needed special organization properly to utilize its sound.

While pursuing these ideas with experiments in arranging for different instrumentations, my long-time friend and idol, Oscar Pettiford, arrived in town for a visit in 1953. During his stay, we got together to

compare notes on cello picking and made up a band using our two cellos as the front line, working a series of Tuesday nights at the Haig, the now-defunct club which fostered many west coast jazz developments. Under auspices of Dick Bock, president of the then-embryonic Pacific Jazz Records, we played a recording session, the results of which were made into an EP and placed in rather reluctant release by Imperial Records.

When Oscar's visit ended, armed with considerable music designed especially for the cello, I decided to try a radical departure from the usual combo, setting out to build a trio — cello, guitar, and bass — the original Jazzpickers. I asked Red Mitchell, newly in town "sweating a card", and Bill Dillard, the brilliant guitarist whose promising career was ended in a tragic 1956 fire, to rehearse, and the basis of the sound was born, i.e., the close integration of guitar and cello in a "picking" section or, as Bill and I laughingly called it, our "Pickin' Band".

In rehearsals it became quickly apparent that, though we were able to perform arrangements, we needed drums to keep our playing relaxed. So we became a quartet and, as such, recorded for Nocturne Records, using Fred Dutton, bass, and Boone Stines, drums. This recording, never released, proved invaluable in the further development of the group — from my study and from the reactions of those who have heard it.

Beginning 1957 on a job at the Purple Onion, where my group, with Don Overberg, guitar, and Don Payne, bass, backed a show as well as playing between shows, we replaced drums with John Banister,

piano. Finding that the timbre of the piano tended to negate the subtleties of the cello-guitar interplay, we persuaded John to play flute, which instrument he has played since his school days. It was immediately evident from our feelings and from the audience reaction that the "highs" added by the flute attractively balanced the depth of the picking sound and we became a quintet.

Even though we had learned that piano did not fit in our band, we still missed its accompaniment, or "comping", behind solos and decided to try some rehearsals with vibes, an instrument with "highs" and the ability to "comp". This worked well, and after hearing our first EmArcy album, in which we used flute, vibes, both, and neither, I decided firmly and finally on the instrumentation we now use — vibes, guitar, bass, drums, and cello — completing, to quote Leonard Feather, "a musical format which has proved to be logical, musical, and workable".

To this format, we have added a relatively new aspect to our presentation. Taking advantage of the ability of my guitarist, Dempsey Wright, to double excellently on jazz violin, we now incorporate into each set a bit of bowed jazz, with Dempsey playing violin and myself bowing the cello. This has proven to be fun, it has added variety to our performance, and it has enhanced our appeal to the audience.

Complicated as this musical evolution of my group has been, there still remain three major tasks to complete in quest of success:

First; I had to secure employment on a steady enough basis to set a
(Continued on Page 50)



out of my head



By George Crater

A recent press release (yes, I'm still reading them) announces:

"Sammy Kaye and the members of his Swing and Sway band have formed a softball team and invite competition with other bands . . ."

Too bad they couldn't make it down to Newport for a game.

Even better than the recent invention of paper mutes (which can be discarded after a solo) is the word that there'll soon be mutes on the market with transistor amplifiers and little speakers inside them.

Well, at least we'll be able to hear what's going on back in the brass when someone stands up to solo over the reeds.

ABC-radio has come up with some famous last words of parents to their children, including: "But you just had dinner!", "Not on your sleeve," and "That's the dog's dish."

Here are a few from the jazz world: "And now, here's a tune featuring our drummer," "Let's open with a ballad for a change," "But honey, we just played *Stardust*," "Then we bring everybody back, and we close with all the bands playing *Saints*."

One of the bartenders at Junior's in New York still hasn't recovered. A trombonist from one of the bands playing next door at Roseland walked in and ordered "Johnny Walker Red and Alka Seltzer." The rest of the section had apricot brandy on the rocks.

Nothing to get excited about, really. Just a band that's been on the road a bit too long.

More suggestions for jazz disc jockey show themes: drummers with forked tongues; best four-bar solos of the '40s by left-handed bassists; a history of jazz in Toledo, Ohio; songs Billie Holiday hasn't sung; the relative approaches to jazz of Jonathan Edwards and Irving Garner; heel and toe tapping technique (a wedge for the disc jockey to sell time to a shoe company); the Count Basie recordings of the Brandenburg concerti; famous tuba choruses, and jazz criticism of the 18th century.

20 • DOWN BEAT

This I Believe: Benny Golson is one of the most significant figures in modern jazz . . . Although she skirts the category "singer," Elsa Lanchester is one of our time's most delightful performers . . . Mort Sahl should cut a second LP, and a third, and a fourth . . . As vocal groups come and go, the Mills Brothers continue to occupy their tasteful groove . . . Few jazzmen can match Ben Webster's ballad sense . . . More jazz musicians should devote time to discovering just what is happening in jazz, however "busy" they feel themselves to be . . . Marshall Stearns' efforts to bring sanity to jazz criticism by holding critics' seminars are laudable . . . Charles Edward Smith continues to be one of jazz's most articulate spokesmen . . . Too many jazz photographers seem to worship darkness.

A new Chicago record firm—Track Records—opened shop with the release of a single by an artist veiled by the title "The Jazz Poet." He sings poetry set to music. According to the label's initial press release:

"Poetry is a dying art form in our present way of life. Jazz is a new and exciting medium with which the present BEAT GENERATION can identify itself. When poetry and jazz are blended, we have an exciting new art form that fits our frustrated fifties like a brass mute fits a hot trumpet mood . . .

"The JAZZ POET is finishing up an LP album which will soon be released. Some of the poets to be included are: Scott, Whittier, Whitcomb Riley and Coleridge."

Lots of luck.

The unscrupulousness of some (certainly not all) jazz concert promoters is a disgrace. Recent reports from a group of west coast musicians reveal one deplorable case in point.

A fortnight after a recent concert, not one individual on the bill had been paid. The promoter became quite difficult to locate. Meanwhile, the unfortunate musician who contracted the various acts is legally responsible for paying the talent.

After playing only two recent concerts, one musician reports he's already out \$230; another is owed more than \$400 by various promoters.

How widespread, I wonder, is this situation? It isn't doing jazz any good; that's obvious.

music in review

- Jazz Records
- Popular Records
- Tape Recordings

- Blindfold Test
- High Fidelity
- Jazz Best-Sellers

- In Person
- Radio-TV
- Films

recommended

PAT HEALY

Miss Healy, as Rita Kirwan states in her liner notes for *Just Before Dawn* (World Pacific WPM-409), is "a girl who sings lovely, literate lyrics, and sings them with understanding and taste . . ." In this, her initial LP, Miss Healy indicates a favorable fondness for quality material. Backed by a studio orchestra conducted by Fred Katz, she sings 11 tunes of her own choice. Included are *Don't Ever Leave Me*, *Siren Song*, *Every Time, Isn't It a Pity, You Never Knew About Me*, *When I Fall in Love*, and *Nobody Else But Me*.

Despite some minor technical inadequacies which may be eliminated in time, I found this an enjoyable LP. Miss Healy sings intelligently and perceptively, with considerable warmth. Next time around I hope she attempts a set of tunes encompassing a wider range of moods. (D.G.)

PAUL HORN

Although there is ample evidence in *House of Horn* (Dot 3091) that 28-year-old Horn not only is one of the ablest all-around reedmen in the country but can blow a lot of good jazz, too, his first album as leader, recorded in September, 1957, is not wholly a jazz album.

As a showcase for the leader, however, it is ideal, and Horn makes fluent use of his proficiency on alto sax, clarinet, alto and C flutes, and piccolo. Moreover, he surrounded himself with an excellent group comprising Fred Katz, cello; Bud Bunker, vibes; John Pisano, guitar; Red Mitchell, bass; Gerry Wiggins, piano and celeste; Bill Marx, bells; David Sterkin, viola, and Dan Lube and David Frisina, violins. The drummer, Forest Thorn, is somewhat better known as Chico Hamilton.

The imaginative level of the writing in this set is admirable both in jazz and non-jazz contexts. Horn contributed three originals (*Pony Tale*, *House of Horn*, and *To a Little Boy*); Allyn Ferguson arranged *Day by Day* and composed *A Soldier's Dream* for Paul's delicately Bird-derived alto sax and virile flute respectively; Katz wrote two nonjazz pieces, *The Golden Princess* and *Siddhartha*, and Pete Rugolo arranged *Sunday, Monday or Always* and composed *Interlude*.

The resultant musical contrasts make for an interestingly balanced album which runs from pleasantly swinging jazz alto, guitar, and piano to the modern "classical" starkness of Katz' *Siddhartha*.

"I'm doing what really satisfies me," says Horn of this album in the notes. Many who will buy this record undoubtedly will share his satisfaction. It is a worthy record debut. (J.A.T.)

RUTH OLAY

Onetime band vocalist with Benny Carter and Jerry Fielding, Ruth Olay for years has been working toward the Big Break. In *Olay!* (EmArcy MG 36125) the Los Angeles singer emerges as the one of the freshest vocal talents in many years. No shrinking violet, she socks, romps, belts and growls her way through 12 well chosen songs that range from a sensitively rendered *I'm Glad There Is You*, with the seldom heard verse sung with pure loveliness, to a shouting, lusty *I Wanna Be Loved*.

Some have compared Miss Olay's voice to Lena Horne's. The comparison, however is superficial. Her predominant vocal quality is robustness and virility, a throbbing, contained power that, when fully unleashed, can inspire one to stomp and shout. There is, also, a sinuousness of conception, as in *Lucky Day*, which might very well be called "sexiness." Even in the sweetest ballads Ruth's strongly positive approach is evident; it communicates more of the locked embrace than the gentle caress.

On the ballads she is backed by three violins, viola and cello; Bud Shank on alto flute and a rhythm section composed of Bud Motsinger, piano; Howard Roberts, guitar; Red Mitchell, bass; and Larry Bunker, drums. Accompanying her on the faster tunes is the same rhythm section (except for Shelly Manne on drums), with Red Norvo, vibes; Don Fagerquist, trumpet. The trombone section backing the ballads consists of Milt Bernhart, George Roberts and Sy Zentner.

On no account miss this one, because Ruth has arrived—and she's wailing. (J.A.T.)

JACKIE PARIS

One of the more individual popular singers of our generation, Paris for years has endured tough sledding in becoming established in night clubs and on records. In *The Jackie Paris Sound* (East-West 4002) there are 12 tracks clearly illustrating this singer's unique quality of sounding hip yet maintaining a melodic approach not without its distinct charm.

For his first album in almost two years, Jackie chose good ol' good ones such as *It's Only a Paper Moon*, *I'll Get By*, and *This Year's Kisses*, which, says he in the notes, are "... mostly a happy type of song." Accompaniment is provided by a trio and quartet of most capable jazzmen including, on different tracks, Barry Galbraith, guitar; Eddie Wasserman, tenor; John James, piano; Joe Benjamin and Wendell Marshall, basses, and Ed Shaughnessy and Bill Clark, drums.

Despite an implied feeling of vocal strain at times, a quality which seems inherent in Paris' style, the singer communicates a warm, friendly and wholly relaxed appeal. For the fans who have logged the career of Paris through the years, this album is a must; for those hitherto unfamiliar with his rare way of selling a song, the record may very well proselytize many. (J.A.T.)

LOUIS PRIMA-KEELY SMITH

Mr. and Mrs. Panic are at it again. This time the locale is Las Vegas' Sahara hotel, where the set was recorded live, and trumpeter Louis Prima and his fetching spouse, Keely Smith, clown and whoope-de-doo their way through 13 generally riotous numbers in *Las Vegas Prima Style* (Capitol T 1010).

Despite the all-pervading shuffle rhythm there's a solidly grooving *Them There Eyes* following which Prima and his Witenesses (Sam Butera, tenor; Lou Sineaux, trombone; Bob Roberts, guitar; Willy McCumber, piano; Tony Liuizza, bass, and Harvey Lang, drums) kid the pants off *Tiger Rag*. In addition to blowing a lot of roustabout tenor, Butera is featured in *Greenback Dollar Bill*, a novelty r&b vocal.

In this particular set the mellow toned Keely is not heard as often as she might; when she does initiate a vocal (*Embraceable You*; *I Got It Bad And That Ain't Good*) irrepressible Louis leaps in with the comic relief. But it's all part of the act and there's never a lagging moment. Fans who have rocked with previous Primantics and soft velvet Smithsonian vocals should merrily roll with this one too. (J.A.T.)

SOVIET ARMY CHORUS

Most of the choruses I've heard sound like packs of half-starved eunuchs compared to the spirited sound of the *Soviet Army Chorus and Band* (Angel 35411). Colonel Boris Alexandrov, who succeeded his father as director of this group, has welded a disciplined cast. The massed voices produce a powerful, often spine-tingling, ensemble sound, yet the singing manifests as astute concern for dynamics.

Thirteen selections are included in this set. Among them are the delicate *Far Away*, an exciting *Song of Youth*, the traditional *Volga Boat Song*, the familiar *Snow Flakes*, and the *Soldiers' Chorus* from Yuri Shaporin's opera, *The Decembrists*. Two selections, *Tipperary* and *Oh, No! John*, are presented in English; they are incomparable gems. *Tipperary* is the most effective Side One closer I've ever heard. In fact, many of the performances here are exciting. Get this one; it's an impressive introduction to a sparkling group. (D.G.)

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Cannonball Adderley MG 36077
F. Mainstream Of Jazz—
Gerry Mulligan MG 36101



jazz records

Records are reviewed by Dom Cerulli, Don Gold, John A. Tynan, and Martin Williams and are initialed by the writers. Ratings: ★★★★★ Excellent, ★★★★ Vary Good, ★★★ Good, ★★ Fair, ★ Poor.

Gene Ammons

THE BIG SOUND—Prestige 7132: *Blue Hymn, The Real McCoy, Cheek to Cheek, That's All*.

Personnel: Ammons, tenor; Jerome Richardson, flute; Mal Waldron, piano; George Joyner, bass; Arthur Taylor, drums; on Track 2 add John Coltrane, alto; Paul Quinichette, tenor; on Tracks 2 and 4, Pepper Adams, baritone.

Rating: ★★

Have it both ways. Take a tenor man who has cast his lot with the "rhythm and blues" manner (good old tonic chords), give him a modern jazz rhythm section on all the tracks, and on half of them, throw in some jazz players. *Cheek* is very long and very dull. Richardson doesn't rescue it,

soon is doing some r & b riffing, too, and during his solo someone rushes the beat. Waldron has the up-tempo trouble with time that he often does (more's the pity, since he can be so effective at medium, as *That's All* indicates). *Hymn* has a familiar melody, and Ammons gives both Parker and Young a nod before skimming into his solo, which has, I think, neither the power of a Red Prysock or Sam Taylor, nor the fluent eventfulness of a Louis Jordan or Eddie Chamblee. On *That's All* Ammons gives up what was about to be a jazz solo for some mannerisms. Joiner has a good solo on that one later.

jazz best-sellers

Here are the 20 best-selling jazz record albums in the country. This biweekly survey is conducted among 300 retail record outlets across the country and represents a cross section of shops, not just those which specialize in jazz.

1. **Jonah Jones, *Swinging on Broadway* (Capitol 963)**
2. **Shelly Manne and His Friends, *My Fair Lady* (Contemporary 3527)**
3. **Count Basie, *Basie* (Roulette 52003)**
4. **Miles Davis, *Relaxin'* (Prestige 7129)**
5. **Jonah Jones, *Muted Jazz* (Capitol 839)**
6. **Anita O'Day, *Anita Sings the Most* (Verve 8259)**
7. **Herb Pomeroy, *Life is a Many-Splendored Gig* (Roulette 52001)**
8. **Erroll Garner, *Soliloquy* (Columbia 1060)**
9. **Ella Fitzgerald, *Ella Sings Ellington* (Verve 4010-4)**
10. **Andre Previn and His Pals, *Pal Joey* (Contemporary 3543)**

the second ten

11. **Jimmy Giuffre, *Music Man* (Atlantic 1276)**
12. **Erroll Garner, *Concert By the Sea* (Columbia 883)**
13. **Dave Brubeck, *Dave Digs Disney* (Columbia 1059)**
14. **Dukes of Dixieland, *Mardi Gras Time* (Audio Fidelity 1862)**
15. **Miles Davis, *Miles Ahead* (Columbia 1041)**
16. **Australian Jazz Quintet, *Plays Rodgers and Hammerstein* (Bethlehem 6022)**
17. **Sonny Rollins, *Way Out West* (Contemporary 3530)**
18. **Stan Kenton, *Rendezvous With Kenton* (Capitol 932)**
19. **Jimmy Smith, *At the Organ* (Blue Note 1551)**
20. **Red Garland, *All Mornin' Long* (Prestige 7130)**

Adams does some nice rhythmic things on *Hymn*. On *McCoy*, Quinichette puts together some of his Young phrases and, if you're as curious as I was, Coltrane plays alto in his tenor style. (M.W.)

Charlie Byrd

BLUES FOR NIGHT PEOPLE—Savoy 12116: *First Show; 2:00 A.M.; 4 O'Clock Funk; Blues My Naughtie Sweetie Taught Me; Blue Prelude; This Can't Be Love; Live At Five*.
Personnel: Charlie Byrd, Spanish guitar; Keeter Betts, bass; Gus Johnson, drums.

Rating: ★★★★★

Charlie Byrd and Bill Harris between them may very well start a much merited revival of interest in the unamplified Spanish guitar as a jazz instrument. Indeed, the surprising thing is that so few of today's accomplished jazz guitarists on the electric instrument have not assayed albums playing the venerable forerunner of the widely used electronic box. Modern recording techniques are such that it is no problem to capture on tape the sonority and natural beauty of tone of the Spanish guitar. In this LP Rudy Van Gelder's engineering job does full justice to the instrument's rich warmth.

Sympathetically supported by bass and drums, Byrd devotes the first side to a trio of mood pieces. *Show* is a medium minor blues with some conceptual deviations by the guitarist in which he intermingles a romantic strain with that of the recurring folksy blues lines. Again in *2:00 A.M.* he departs from time to time from the balladic minor leitmotif into more conventional bluesology. *Funk*, a little slower than the opening track, is more traditional blues tricked up in fancy guit-garb with the aid of an admirable technique polished through study with Andres Segovia.

In the four tunes on the second side there is further evidence of Byrd's varied and harmonically fresh jazz conception to which he gives free rein in every selection. This is observable even in the hoary Dixie standby *Naughtie Sweetie* which receives a thoroughgoing individualistic "guitar" treatment yet retains the innate flavor of the tune. Betts plays his best solo on this.

Sustained over an entire 12" LP there is a certain monotony inevitable with Spanish guitar, bass, and drums. But the jazz feel and interpretation is ever present. Byrd knows his instrument inside out—and he re-establishes that the Spanish guitar can play swinging jazz. This one undeniably is a must for all with the slightest interest in the instrument. (J.A.T.)

Teddy Charles

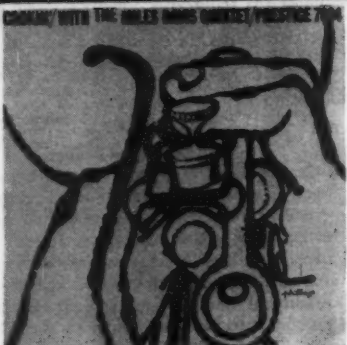
WORD FROM BIRD—Atlantic 1274: *Word From Bird, Laura, Show Time, When Your Lover Has Gone, Just One of Those Things, Blue Green*.

Personnel: (Tracks 1 and 3) Charles, vibraphone; Art Farmer, trumpet; Don Butterfield, tuba; Hall Stein, alto; Robert Newman, tenor; George Barrow, baritone sax; Hall Overton, piano; Jimmy Raney, guitar; Addison Farmer, bass; Ed Shaughnessy, drums; and (Track 1 only) Eddie Bert, trombone; Jim Buffington, tuba. (Tracks 2, 4, 5, 6) Charles, Overton; Charlie Mingus, bass; Shaughnessy.

Rating: ★★★

The second side (Tracks 4, 5, 6) would easily rate ★★★★★ because it shows Charles, a man whose problem (at least, on records) has been an almost academic coldness, playing with firmness, strength, and power. On *Lover*, he uses both his harmonic sense (his greatest asset, I think)

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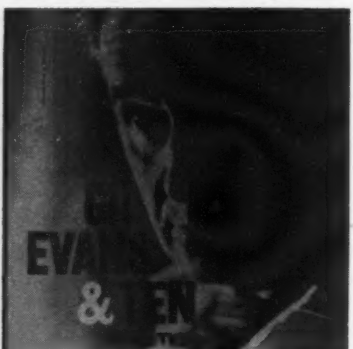
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and the melodic line of that tune for a sustained exploration. He manages to make new points about the chestnut *Things*, but that performance goes on long enough to become almost a test of endurance—and ends abruptly on what sounds like a snip of the editor's scissors. *Greens* has an exceptional solo by Mingus which, chiefly by a rhythmic development, makes a continuity over its four choruses. That piece also has a fresh and interesting "head" by Charles, an example of his writing (if not his arranging) at its very best.

That brings us to the title piece. It is a blues, and its core is a series of solos by alto (with an unfortunate bouncing, cutie-pie quality), vibes, trumpet (the best), and tenor (the briefest). The writing in this section is very interesting in the shifting relationship between soloist and group, in its transitions from solo to solo, in its pressuring of bar lines and chorus lengths, and in a gradual and developing dominance of the soloists by the group. Aside from this core, however, there are an introduction and an in-tempo theme—statements which, whether or not, they really apprehend the "classicisms" they attempt to use, seem, both stylistically and emotionally incongruous, unassimilated, and extrinsic—not to say overblown and puzzling. The juxtaposition certainly dramatizes the fact that concert jazz is, first of all, jazz. And jazz has to be made; it cannot be borrowed.

Show Time is marred by some hesitant execution in the sax solos—and, of course, is rather a "novelty" to begin with.

The notes say some pretty shocking things about jazz expressing lighter feelings as opposed to the deeper feelings of "serious" music and of the contemporary jazz composer. Sure, you know, those superficial trivialities that Parker was expressing, and like that. (M.W.)

Kenny Dorham

2 HORNS/2 RHYTHM—Riverside 12-255: *Lotus Blossom*, 'Sposin', *Soon, Is It True What They Say About Dixie?*, *The End of a Love Affair*, *I'll Be Seeing You*, *Noose Bloos*, *Jazz-Classic*.

Personnel: Dorham, trumpet and (on Track 3) piano; Ernie Henry, alto; Eddie Mathias (Tracks 1, 2, 3, 5, 6, 7) or Wilbur Ware (Tracks 4, 8), bass; G. T. Hogan, drums.

Rating: ★★

Dorham is the kind of musician who absorbs from other men. He began with Gillespie, of course, but even then there was a note of lyricism which both suggested Navarro and, I believe, showed the center of his own talent. That note was later dramatized in what Dorham learned from the maturing Miles Davis. With the Messengers in the middle 1950s, he played with a style full of ideas and purpose, and his own. It had some reference to Clifford Brown and, since then, Dorham's absorption of Brown's flash has increased. It seems to me to clash with his own gift for easy melodic playing.

This record tries many things, from the slow ballad *Soon* (strangely played with more awe than understanding) through a Davis-like medium performance on *Seeing* (some of Mathias' best work), including two Latin-esque things in *Love Affair* (Dorham's best work) and *Blossom*, to some up-tempo—but it lacks a center and point of view.

Henry's playing always had a strong edge of strain. In the beginning, one could think of the strain as an effort to meet the challenge of Parker, in the '50s, to break away from Parker's dominance. He did stick to his alto: that, in itself, is a tribute.

The rhythm is fullest and best on *Blossom*. Elsewhere, there are constant reminders that a piano-less group needs experience, because not only does the instrumentation demand initial modifications in the way bass and drums play, but there is no piano there to mediate between them and the specific styles of the hornmen involved. And Dorham's style seems to demand (as does Davis' in a different way) that the percussive burden thrown on him be, as it was with the Messengers, minimal and a matter of his choice as he improvises. (M.W.)

Jimmy Guiffre 3

TRAV'LIN' LIGHT: THE JIMMY GUFFRE 3—Atlantic 1282: *Trav'lin' Light*, *The Swamp People*, *The Green Country*, *Forty-Second Street*, *Pickin'*, *Em Up and Layin'*, *Em Down*, *The Lonely Time*, *Show Me The Way To Go Home*, *California Here I Come*.

Personnel: Guiffre, clarinet, tenor, and baritone; Bob Brookmeyer, trombone; Jim Hall, guitar.

Rating: ★★★★★

Guiffre's intentions have been evident—a uniquely conceived, improvisational chamber music which draws on all kinds of American popular and folk forms as well as jazz. The substitution of Brookmeyer's trombone for bass has not only enlarged an already remarkably full texture but has opened a formerly tight and self-limiting structure into a free and widening one: the lack of time-keeping (except occasionally from Jim Hall's highly adaptable guitar) is no loss, but a release in almost every respect.

The new quality is here, and *Show Me* and parts of the title piece catch the group at its most creative.

Perhaps some of Brookmeyer's freedom will rub off on Guiffre, some of Guiffre's straightforward seriousness on Brookmeyer (both have an emotional depth which, I think, their playing has yet shown only occasionally). And one would like to see Guiffre's composing-arranging breaking away from those devices, and dynamic levels which show up in it so often, and the rather "documentary film" quality of the way, say, *The Green Country* is done.

At any rate what seemed a good intention now sounds like it may become a significant fact in American music. (M.W.)

Stephane Grappelly

IMPROVISATIONS—Mercury MC 36120: *The Lady Is a Tramp*, *Fascinating Rhythm*, *Cheek to Cheek*, *A Nightingale Sang in Berkeley Square*, *Taking A Chance on Love*, *'S Wonderful*, *Swanee*, *I Watch Over Me*, *If I Had You*, *Body and Soul*, *I Want to Be Happy*, *She's Funny That Way*, *Time After Time*.

Personnel: Grappelly, violin; unidentified piano (and harpsichord), guitar, bass, and drums.

Rating: ★★

A French critic (a man worthy of that much-abused title) once called Grappelly "a genuine improviser," and that statement is presumably as important for what it does not say as for what it does. His chief problem has always been rhythmic and, although his playing has improved in that respect over the years, it still is not in the relaxed, delayed mode of jazz—but that is

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also true of a lot more American jazzmen than is generally acknowledged. He has "modernized" his harmonic concept somewhat and done it successfully.

His chief asset is that he states a melody meaningfully and beautifully, and those statements stand up whether he is at the same time merely embellishing (*Someone to Watch Over Me*) or really improvising (*Body and Soul*). And he can, in the best tradition of jazz, state a line with directness and honesty; even when, as in *Time After Time*, he uses some of the schmaltzy mannerisms of "candlelight and wine" fiddle playing, he somehow uses them without their usual phony offensiveness. However, the blue notes on *Nightingale* do sound affected.

The drumming shows something of the same rhythmic problem that Grappelly has, but not the pianist-harpsichordist. (Rene Urteger?) (M.W.)

Lars Gullin

LARS GULLIN SWINGS—East-West 4003: *Jesters Creepers*, *Like Someone In Love*, *Half Nelson*, *Ma, Lover Come Back To Me*, *After Eight P.M.*, *Yesterdays*, *Always*.

Personnel: Gullin, baritone; Rune Ofverman, piano; Bert Dale (Dahlender), drums; Bengt Carlsson (Tracks 1, 2), George Riedel (all other tracks), bass; Ake Persson (Tracks 3, 5, 6, 7, 8), George Vernon (Tracks 4, 5, 7), trombone; Arne Domnerus (Tracks 3, 4, 5, 6, 7), alto and clarinet; Carl-Henrik Norin (Tracks 4, 5, 7), tenor; Rune Falk (Tracks 4, 5, 7), baritone, (Tracks 5 and 7 by Gosta Theelius's big band including the men indicated above).

Rating: ★★

By the end of the war the Swedish jazzmen obviously had the swing concept (at least in its most popular aspect) in hand. From that point they have made a natural transition to the cool concept—cool in its "brothers"—Mulligan version. For whatever that style owes to bop in harmony and line, rhythmically it is the Young-Basie-Christian concept of the late 1930s and early '40s, and the Swedes have dealt with the usual rhythmic problems of the European jazzmen most successfully, on the whole.

Gullin is the most celebrated Swedish horn man, but once one has said that he plays a capable version of Getz' style, I don't know that there is much else to say. His work on *Nelson* comes off with the least hesitation, most inventiveness and flow. The only attempt at specifically Swedish material is on *Ma* which is pleasant—and which rambles. On *Always* there is some reference to Mulligan.

Domnerus has a Konitz solo on *Eight*. Persson is doing Bill Harris with an occasional use of some of Kai Winding's bunk-house rhythms. Ofverman does most of his playing in Horace Silver's style (but the notes say something about John Lewis).

Professional and fanciful, but not really creative. (M.W.)

Bill Harris

THE HARRIS TOUCH—EmArcy 36113: *Baker's Dozen*, *Golden Sunset*, *Honeysuckle Rose*, *Midnight Blue*, *Yesterdays*, *The Harris Touch*, *All the Things You Are*, *S' Wonderful*, *Sometimes I'm Happy*, *Spring*, *Rock-Bottom Blues*, *The Man I Love*.

Personnel: Harris, Spanish and electric guitars; Hank Jones, piano and celeste; unidentified bongoin, drummer, bassist.

Rating: ★★

Guitarist Harris' second album is quite a departure from the one released last year in that he is accompanied by conventional rhythm section and bongoes. (Why Jones is

the only other musician on the date identified in the liner notes, heaven—and Bobby Shad—only know.)

While the bongoin and celeste could well have been done without, there is much of interest to professional and amateur guitarists in the set. Harris displays remarkable feeling for the unamplified Spanish guitar in both jazz and semiclassical contexts.

The bulk of the album, for that matter, is made up of renditions on the acoustic instrument; only *Honeysuckle*, *Touch*, *Rock-Bottom*, and *The Man* are vehicles for the electric guitar, on which Harris makes his living as accompanist with the r&b Clovers group.

Quoted in the notes, Harris says of *Dozen*, "... The feeling is down-homeish." This surely is the understatement of the year, as the number is pure and simple down-home boogie-woogie, all the more earthy because he chose to use Spanish guitar in the manner of back-county pickers from time immemorial. This is raw kicks indeed.

While the mood numbers (*Sunset*, *Midnight*, *Spring*) are delightfully facile, and interesting from the point of view of the potentialities of the unamplified guitar, the more overt jazz interpretations serve to reveal Harris as a not particularly fresh or imaginative soloist.

This is especially noticeable on *Rock-Bottom*, where his lack of contemporaneity, so far as the blues are concerned, is thrown into clear relief by the Jones solo that follows his. Jones, incidentally, plays very fine piano throughout—which compensates somewhat for the rather obviously contrived celeste in many of the numbers.

But Harris, despite shortcomings, is a whale of a guitarist, especially on the unamplified instrument (listen to *All the Things* for a scarey sample of what he can do), and all students of the modern guitar should find this album worth the money. (J.A.T.)

Stan Kenton

BACK TO BALBOA—Capital T 995: *The Big Chase*, *Rendezvous at Sunset*, *Speak Low*, *My Old Flame*, *Out of this World*, *Begin the Beguine*, *Get Out of Town*, *Royal Blue*, *I Concentrate on You*, *Beyond the Blue Horizon*.

Personnel: Kenton, leader and piano; Sam Notet, Phil Gilbert, Lee Katzman, Billy Catalano, Jules Chaiken, trumpets; Lennie Niehaus, Bill Robinson, Bill Perkins, Richie Kamuca, Steve Perlow, reeds; Kent Larsen, Jim Amlotte, Don Reed, Archie LeCoque, Kenny Shroyer (bass trombone), trombones; Vince DeRosa, Jimmy Decker, French horns; Red Kelly, bass; Jerry McKenzie, drums.

Rating: ★★

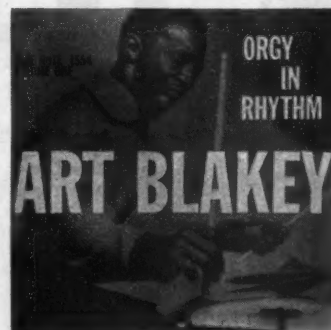
Back to Balboa marks Kenton's return to the *Rendezvous* ballroom in Balboa Beach, Calif. It was recorded last January, before Kenton abandoned the project of using the ballroom as a permanent residence for his band.

Recorded at the ballroom, the sounds tend to be somewhat hollow, with some of the soloists sounding out in left field. However, this is a big band, one that is not hampered by such limitations.

Much of the dignity and discipline of Kenton's approach is manifested here. It is not a flawless band. At times, it displays a rigid dynamic sense. The use of Afro-Cuban rhythmic foundations tends to impose a stiffness, too. But this is an

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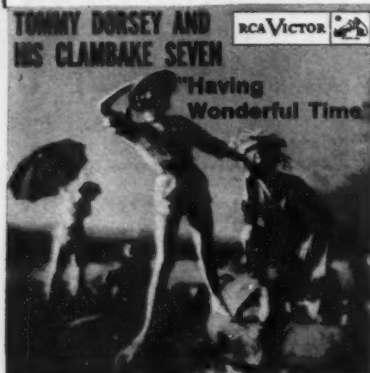
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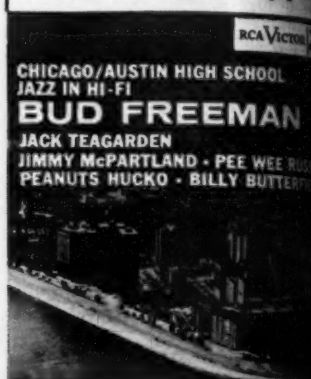
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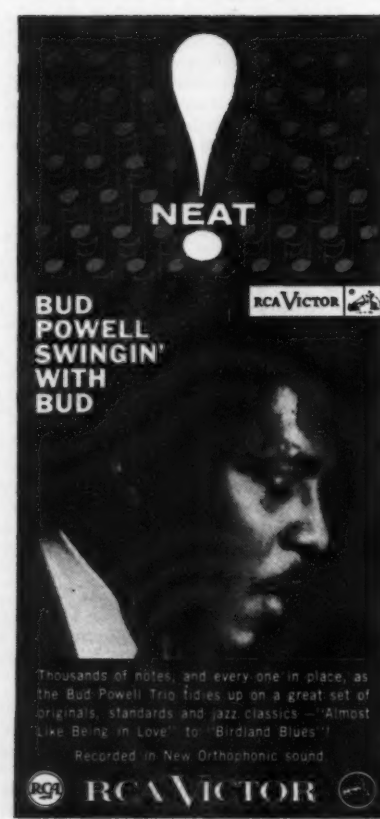


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orchestra of incomparable vigor. The Kenton discipline produces sections that can work with equal facility as units in themselves and as interacting ingredients in Kenton's master orchestral plan. The band's book is varied (at least as indicated here) and contains contributions from some of jazz' most able composers.

Kenton, in describing Holman's *Royal Blue* in the notes, terms it "exciting, powerful, and positive." He could have been describing this band.

In Perkins, Kamuca, Niehaus, Noto, and Katzman, Kenton has several key soloists. Most of the charts in this LP are by Johnny Richards; at his best—as in *Sunset*—Richards uses the orchestra as an illuminating device. Other charts, by Marty Paich and Holman, take advantage of the orchestra's capabilities, too. The vivid over-all Kenton sound is precisely executed.

This is an important orchestra. It is a sad commentary on the jazz scene that Kenton was led to hire his own hall in order to sustain the band. The jazz audience should sustain the life of one of its most significant contemporary voices, if this LP is any evidence of the potential of the Kenton band. (D.G.)

Ellis Larkins

THE SOFT TOUCH—Decca DL 9205: *Ghost of a Chance; When I Fall in Love; Where Can I Go Without You; Golden Earrings; A Love Like This; Sweet Sue; Blue Star; Love Me; My Foolish Heart; Love Letters; Stella by Starlight; Can't We Talk It Over?*
Personnel: Larkins, piano.

Rating: ★★½

In this collection, one in Decca's *Mood/Jazz in Hi-Fi* series, Larkins is so low-key as almost to vanish. The mood throughout is light, airy, delicate, and brimming with gentleness.

However, Larkins, as tasteful as he is reputed to be, also has a more straightforward side to his musical nature. I wish that he had been turned loose on a couple of change-of-pace tunes in this LP, to bring out a bit of the swinging side of his playing.

As it is, this emerges a very relaxed, very easy-to-hear, and very moody ballad set. *Sue* is about the briskest track on the set, and it shows what can be expected of Larkins. He's been before, and will be again, a superlative jazz pianist (witness the still splendid *Two-Part Invention* set with Ruby Braff on Vanguard, now called *Pocketful of Dreams*); but his performance here is too constrained by the conception of the album for him to display more than a fraction of his abilities. (D.C.)

Modern Jazz Quartet

ONE NEVER KNOWS—Atlantic 1284: *The Golden Striker; One Never Knows; The Rose Tree; Cortège; Venice; Three Windows.*
Personnel: John Lewis, piano; Milt Jackson, vibraphone; Percy Heath, bass; Connie Kay, drums.

Rating: ★★★★★

This is the music composed for the sound track of a confused and trashy little French sex-pot movie, *Sait-on Jamais* (One Never Knows, but called *No Sun In Venice* by the American distributors) and even with its faults, it represents an achievement in several respects.

The role of sound-track music is, of course, entirely functional. Its basic purpose is to complement the film, comment on its action, and mood, and (at base)

keep the audience from becoming distracted. The moment the usual film begins to draw attention to itself, it is a disaster. Despite the fact that in the film one only what is in effect snippets of the score, I think most of it can stand. Virgil Thompson's *The Plow That Breaks the Plains*, Prokofiev's *Alexander Nevsky*, and, perhaps, Aaron Copland's *Of Mice and Men* are exceptional, as a film that ingeniously manages to be both effective in context and strong enough to stand on its own.

Second, it is now evident that the quartet has so thoroughly assimilated and transformed the 18th century fugal form that we can no longer speak of a pastiche, a novelty, or a toy, but, in its case, of a jazz-fugue. And perhaps that means the kind of specifically jazz polyphony heard here on *The Rose Tree* (a blues despite what the liner says), something Lewis and Jackson do so excitingly, and be now developed.

The two fugues (*Striker* and the fugue *Windows*) dramatize the fact that the rhythmic disunity heard on the quartet's previous release is not a fact in retrospect, seems a flaw in engineering. Connie Kay's work is almost unbelievably integrated. He is magnificent on *Striker* and almost manages to overcome the monotony handed to him on *Windows*, which does not work out as intended but becomes monotonous.

Knows is a lovely melody and shows again how much Lewis can make out of the simplest materials, but the performance explores it little, using it almost as a vehicle for dynamics and tone-colors. The same sort of thing happens on *Cortège* which is rescued a bit too late from lushness and returned to it too soon. At this point in its career, the quartet seems to find it necessary to treat such exhibitions as if they were ends in themselves—which they are not. *Cortège* begins with a comparison to *Django*, and *Django* proceeds by an opening and closing condensation of theme-statement and melodic exploration where *Cortège* fails. *Venice* is another simple melody which a solo by Jackson rescues from a certain cocktail-impressionism; Lewis' solo therein is not up to the level of passion understated by achieved on his recent *The Bad and the Beautiful*.

Finally, the recording preserves a better performance of the score than any of several recent "in person" ones that I have heard. (M. W.)

Bud Powell

SWINGIN' WITH BUD—RCA Victor LP 1507: *Another Dozen; Almost Like Being in Love; Salt Peanuts; She; Swedish Pastry; Nuff; Oblivion; In the Blue of Evening; Cool Birdland Blues; Midway.*
Personnel: Bud Powell, piano; George Duvivier, bass; Art Taylor, drums.

Rating: ★★½

For several years, Bud Powell has been plagued by personal problems. In attempting to resolve them, he has passed through what may be termed a transitional period in his career, a period marked by struggle and therapy. This LP, in many ways, reflects this situation.

The advertising blurb that replaces the notes on this LP may be indicative of

om becoming... the usual film... to itself, it... the film one... snippets of... it can stand... *Plow That Breaks*... *Alexander Nevsky*... *Opus 11*... al, as a film... s to be both... ng enough to...

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melody and sho... n make out of... the performan... it almost as... tone-colors. Th... pens on *Cortez*... too late from... it too soon. A... the quartet st... y to treat suc... re ends in the... ot. *Cortez* beg... and *Django* m... closing condem... and melodic e... fails. *Venice* i... which a solo b... certain cocktail-i... o therein is no... n understated b... he *Bad* and Th...

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Powell has be... ems. In attem... has passed... nsitional per... rked by strug... many ways, i...

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Personnel: Rogers, trumpet and flugelhorn; Bill Holman, tenor; Larry Bunker, vibes; Pete Jolly, piano; Ralph Pena or Buddy Clark, bass; Mel Lewis, drums.

Rating: ★★½

The tunes from Lerner and Loewe's score for the film based on Colette's tale of artless youth are attractive, indicating that there may be more of value in this musical film than in most. Shorty and fellow Giants have a gay time exploring the strongly melodic material. The performances are typically enthusiastic, in the Rogers-and-Giants tradition, and are characterized by competent musicianship and some ingenuity.

Rogers injects some life into the charts by arranging opening and closing choruses on a pass-the-theme basis, with each instrument playing a phrase. This is a relief from the ensemble mass rushing through the basic statement, as it's done on so many jazz LPs.

All the participants play quite ably, with each contributing brief solos. The rhythm section is as solid as the Prudential Life Insurance Co.

There is little of profound, extended accomplishment here, but the entire product is characterized by an appealing flow of relaxed jazz sounds. (D.G.)

A. K. Salim

PRETTY FOR THE PEOPLE—Savoy 12118: *Blue-Binsky; R.U.I.2.; Shirley Ray; Ba-Lu-Ee-Du; Pretty For The People; Takin' Care of Business.*

Personnel: A. K. Salim, leader and arranger; Kenny Dorham, trumpet; Johnny Griffin, tenor; Pepper Adams, baritone; Buster Cooper, trombone; Wynton Kelly, piano; Paul Chambers,

bass; Max Roach, drums; Chino Pozo, conga.

Rating: ★★★★★

These half-dozen Salim originals provide a fine framework for the solos of the featured hornmen and throw into clear relief the arranger's talent for setting down relatively simple lines that combine the feeling for traditional funk and harmonic modernity.

The presence of *congero* Chino Pozo blends well with the Latin-flavored charts. On all but *Pretty*, Pozo engages Roach in some well-conceived colloquies. Roach himself is an unrelenting driver, inspiring the soloists.

Probably the most notable solo horn belongs to Adams. Each time he rushes into the fray with eager eloquence he imparts to the track in question an unmistakable virility. Griffin, also, communicates considerable emotional power in his peculiar, strained manner and frantic double-timing.

The title tune, *Pretty*, is aptly named and taken at a relaxed medium tempo. There are thoughtful solos by Adams and Dorham with the latter displaying excellent control of tone and ideas. Chambers, too, roars through a chorus in typical virtuosic manner.

On the tracks where he solos, Buster Cooper impresses as being a young horn man with a big future. His Bill Harris-influenced style is forthright and adventurous. Dig his wild, ripping solo on *Business*.

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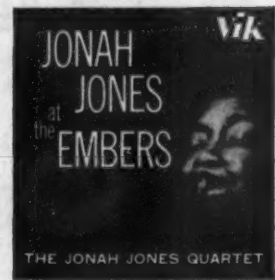
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ments of Salim. The statuesque lass on the cover won't hurt sales either. (J.A.T.)

Willie (The Lion) Smith

THE LION ROARS—Dot DLP 3094: *Willie's Blues; Blame It On the Blues; Carolina Shout; Portrait of the Duke; Lion's Boogie Woogie; Squeeze Me; Bring on the Band; Contrary Motion; Echo of Spring; Fingerbustin'; Zig-Zag; Rock 'em, Roll 'em, and Weep.*

Personnel: Smith, piano; Tracks 7, 8, 10, 11, 12: Wendell Marshall, bass; Osie Johnson, drums.

Rating: ★★★★★

This record is part talk and part music. In the talk, the Lion is (understandably) not at all specific in his terminology or his categories. "Ragtime," "gutbucket," "low-down," "in the alley"—they are all equivalent terms to him, as later are "ragtime," "jazz," "swing," "stomp," etc. And "rock and roll" comes from a description of the way gospels are done in Negro Baptist churches, not out of the brain of a disc jockey who didn't want to say "rhythm and blues." The historian and reviewer have got to be more specific about styles and movements, even if they seem arbitrary in doing so.

Ragtime was a thing "in the air" in both the east and middle west before it found a maturity of form in Sedalia and St. Louis. The eastern branch remained stylistically distinct, however, and later had a kind of center in Harlem. One can hear it in what must be an almost "pure" compositional form in Luckey Roberts. Later, as variation and improvisation began to become more pronounced and finally to dominate the style, it came to be called "stride" piano. The last of the great ones to retain the "stride" bass were, of course, Fats Waller and Art Tatum, but it is clear that the styles of, say, Count Basie and Thelonious Monk are later developments of the stride school. Traditional figures in the "jazz" (variational and improvisational) phase of stride piano are the late James P. Johnson and the Lion.

I think that if one compares their work with that of a similar transitional figure who made an improvisational jazz from ragtime materials, he learns a lot about both. Jelly Roll Morton did it earlier, elsewhere, and differently. For some reason which I have never been clear about, almost every stride pianist put Morton down. At any rate, his melodic variations were usually bolder, his rhythms freer, looser, and often more complex, and his invention more daring, except that Morton did not improvise noncompositional blues, and except perhaps in harmony. At his worst, the stride pianist sounds, rhythmically, like someone had wound him up. Morton's tempos might falter in his later years, but his time in shifting accents and introducing counterhythms didn't. And very important is the kind of thing we see dramatized here in *Echo of Spring*. We can hear it in early Ellington and in Roberts. It is the element of lush impressionism which leads away from jazz, which almost denies it its identity. It was present in some ragtime, but the jazz movement proper largely got rid of it. But meanwhile it had led a man like Eubie Blake out of jazz altogether and into "show" music and "society" dance music.

A couple of details on the Lion himself and the record specifically: he is the

most harmonically interesting of the "Harlem" school for me. This version of *Squeeze Me* is very much better than an earlier one (as *The Boy In The Boat*) and like the work of Monk and Garner shows some of the possibilities implicit in the disciplined handling of a set of variations based directly on a melodic line. I hope that the fact that this *Fingerbustin'* is slower than an earlier version is not significant. Both *Bring On The Band* (after Basie) and *Portrait* are excellent examples of adapting materials in tribute to another without copying them.

All the arguments herein about what started what, when, and where boil down to this: both instrumentally and vocally, church music, blues, "ring shouts," cakewalks, blues, stomps, ragtime, and a near-ragtime style existed before, during, and after the New Orleans style grew and spread. But I don't know that anybody doubted that anyway. I don't doubt that Roberts, Johnson, and Smith play exactly as they would have played whether there had been any New Orleans jazz or not. But not Waller and not Ellington. (M.W.)

Jean Thielemans

TIME OUT FOR TOOTS—Decca DL 9504: *The Nearness of You; In a Sentimental Mood; You Took Advantage of Me; Cool and Easy; Body and Soul; The Cuckoo in the Clock; Tangerine; Early Autumn; Them There Eyes; A Handful of Stars; Can't Help Lovin' Dat Man; Clap Yo Hands.*

Personnel: Tracks 1, 5, 6, 10—Thielemans, harmonica and guitar; Urbie Green, Billy Byrd, Chauncy Welsh, Santos Russo, trombones; Earl Jones, piano; Bucky Pizzarelli, guitar; Don Watkins, bass; Art Taylor, drums. Tracks 2, 8, 9, 12—Thielemans, harmonica and guitar; Al Cohn, Zoot Sims, Al Epstein, Danny Banks, reeds; Barry Galbraith, guitar; Jones, piano; Watkins, bass; Taylor, drums. Tracks 2, 4, 7, 11—Thielemans, harmonica; Jones, piano; Watkins, bass; Taylor, drums.

Rating: ★★

Thielemans is the 36-year-old Belgian (now a U.S. citizen) who has been guitarist (with occasional harmonica solos) with the George Shearing quintet since late 1952.

Ralph Burns supplied, in collaboration with Thielemans, eight octet charts, four for a four-man sax section and four for a four-man trombone team. Four tracks are devoted to Thielemans and rhythm section. Thielemans plays harmonica on all tracks. He recorded guitar solos on the original tracks on *Clock*, *Soul*, *Stars*, and *Autumn*.

This was an attempt to accomplish far too much within the confines of a single LP.

Any one of the three formats employed, or a variety of others, could have filled in LP with more productive sounds. The dozen tracks don't allow Thielemans to stretch out, as he can. He tries valiantly to create miniature statements, but the "production" effort minimizes his effectiveness.

This is unfortunate, because, as he tries to indicate here and has indicated in person, he can construct ballads of depth and warmth and can cook exuberantly at rapid tempos, too.

I'd like to hear him exclusively on harmonica, with one or two capable horn men and rhythm section, exploring

The cover photo is absurd, but the liner notes are excellent.

THE TRADEMARKS PLAY JAZZ—Legacy
ME 1000: Don's Blues; Second Statement; Taffy
Full; Third Statement; Nothing Really; Uncle
Harlem; Dewy's Crock; Fay; Convention; Mon.
Tuna; Conversation Blues; Downstairs Apart-

Rating: ★★½

The group itself is an ambitious one, in terms of what it attempts to do within the limitations of the trio size and in terms of an effort to compose for such a group without resorting to clichés or accepted grooves. As a single example of the latter, Gene Klingman's *Fay*, is a 32-bar ballad, but is constructed on a 9-9-5-9 basis. Other departures from the norm occur throughout the album.

The group seems to me to be most impressive as a clarinet-piano-bass unit. I should attempt to record as such, devoting its energies to a less oppressive number of tunes in so doing. There are moments here that indicate a maturity that could produce a more meaningful LP. In this debut set, however, there aren't enough of these moments. (D.G.)

JAZZ FOR PLAY GIRLS—Savoy MG 12121: *Senior Blues; Play Girl Stroll; Aw, C'Mon Sweetie; Whoo-ee; Miss Spring Blues; Winds; Du-Udah-Udah.*

Rating: ★★½

a composer-arranger. Here he directs a nine-man group through a moderately effective string of Basie-influenced arrangements.

Although the notes state that Ver Planck "composed and arranged seven superb essays for jazz nontet," he is listed as composer of three tunes, one in collaboration with Ozzie Cadena, who supervised the recording date. Cadena contributed three of his own arrangements. Horace Silver's *Senior Blues* completes the set. Ver Planck, apparently, did all the arrangements.

Ver Planck's efforts here seem somewhat haphazard. There is little creative blending of instruments. There are briskly punctuating Basicish ensemble passages but little of the integrated sound achieved by Gil Evans, George Russell, and others.

The solos stand on their own merit, then, to sustain the LP. Harris is the best of the lot, chopping or striding quite effectively. Wilder is tasteful throughout. Woods continues along the path Bird opened. Costa, Powell, and Duvivier have little solo space.

The two most appealing tracks are the medium-tempo *Sugah*, which includes a splendid Harris solo and Costa on vibes, and *Spring*, which is a pleasant blues statement. The latter, however, is marred by Woods' decision to scatter notes indiscriminately.

The arrangements, in general, are not distinguished, either in terms of melodic content or orchestral devices. Ver Planck can do better than this, it seems to me. I could be wrong, but I would guess that

more preparation, coupled with an urge to build something fresh, would have made this a more valuable LP. (D.G.)

YOUNG JOHN YOUNG—Argo 612: *Three-Penny Opera*; *Cherry Pink and Apple Blossom White*; *Invitation*; *Star Eyes*; *Warsaw Concerto*; *medley: (It Never Entered My Mind; Spring Is Here)*; *The Boy Next Door*; *Bag's Groove*; *Close to Me*; *The Continental*.
Personnel: Young, piano; Herbert Brown, bass; Larry Jackson, drums.

Rating: ★★

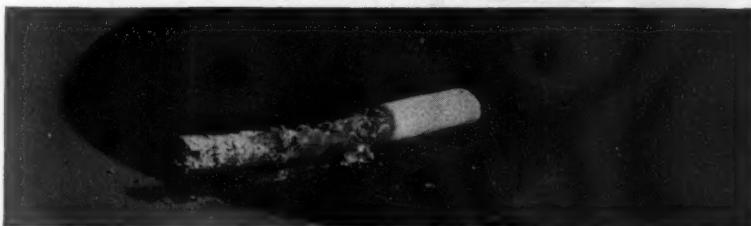
Strictly speaking, this is not a jazz album. There is no question, however, that Young is a jazz pianist; he demonstrates authoritative grasp of the jazz idiom in *Opera, Invitation, Eyes, and Groove*. But inclusion here of such renditions of *Cherry* and *Warsaw* estrange the LP—as a package—from the usual requirements of the jazz buyer.

According to Joe Segal's notes, Young is "... approaching his middle '30s" and was brought up in Chicago. In the last 15 years he has played with such jazzmen as Andy Kirk, Gene Ammons, Eddie Chamblee, Ben Webster, and Sonny Stitt.

Young must have been considered a valuable asset to their rhythm sections, for he plays with virility and good time in this album. While a lot of Tatum is evident in his sometimes too flowery solos, he can, when he wants, cut out the embroidery and get down to the serious business of swinging, c.f., *Bags' Groove*. But it doesn't happen often enough.

Brown plays fine bass throughout, and Jackson is adequate. (J.A.T.)

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tangents

By Don Gold

■ It's always a kind of bitter adventure to scan the list of Top 60 best-selling phonograph records published in a reasonably reputable trade publication.

Although I am not willing to confess to being motivated by distinctly masochistic tendencies, I do explore such lists with angry cynicism rather than resignation. Each week I participate in a form of perverse game, in attempting to determine how much gibberish is being merchandised as "music" in America today.

It doesn't beat parcheesi, but it is antagonizingly stimulating, probably beneficial for one with low blood pressure.

Take a recent listing, for example.

According to the poll-takers, the best-selling record in the United States was *All I Have to Do Is Dream*, by the guitar-wielding Everly Brothers, whose blended voices are as comforting as poison ivy. Entrenched in second place was David Seville's incomparably inane *Witch Doctor*, complete with its incorrigible lyrics.

Among the other gems honored by massive sales were Dean Martin's specimen of rangeless monotony, *Return to Me*; the Fontane Sisters shrill pseudo-French lump of sugar, *Chanson D'Amour*; Sheb Wooley's contribution to the destruction of subtlety in music, *Purple People Eater*; a Bill Haley-and-Comets expendable protestation about a creature referred to lovingly as *Skinny Minnie*, and a deplorable musical machination known as *High School Confidential*, performed by Jerry Lee Lewis, a singer who found intellectual satisfaction recently in marrying a 13-year-old.

In examining the Top 60, I fail to discover a single new song of quality. There are several revived standards, uniformly butchered by beat-heavy interpretations, and several traditional folk songs of value, but not one song manifesting any creative concern for melodic and lyric content.

When a song titled *Ding Dong* is subtitled *The Well-a Well-a Song*, the situation becomes apparent.

Perhaps, as some embittered hermits insist, U. S. musical taste is heading atavistically toward a pit of monosyllabic monotony. Certainly such a position can be substantiated by the Top 60 refuse.

Yet I refuse to pull the blankets over my head and join the whimpering, resigned critics.

Ideally, of course, I'd like to be able to say that something specific is at fault and that a simple, easily executed system will rid the air waves of the putrid plethora of songs now monopolizing them. But I can't do this.

One aspect can be defined, however. There is a need for fearless leadership and equally proud following in the presentation of popular music. This means that music publishers must attempt to consider all compositions submitted to them. It means that they must find value in intelligibility, in musical content, in artistry.

It means, too, that genuine talent must be encouraged and the talentless horde deplored and directed to other pursuits. A primitive, unqualified singer might make a splendid carpenter or efficient waitress. Glory comes in many cloaks.

The record companies, the nightclub owners, the concert promoters, and related fringe influences must encourage valid talent or find themselves at the end of a one-way, dead-end street.

At the present rate, booking agencies may well be forced to open offices at major municipal zoos. I can visualize an agent imploring an ape to "growl nice for the people, baby."

The alternative, as I've indicated briefly here, is for the industry to realize that it can serve as a beneficial influence without sacrificing its idolatry of the capital gain.

The year 1945 produced such songs as *Day by Day*; *Dream*; *Give Me the Simple Life*; *I Should Care*; *I'm Beginning to See the Light*; *It Might as Well Be Spring*; *Laura*; *These Foolish Things*, and *Love*.

They made money in those days, too.



the blindfold test

Rex Pecks

By Leonard Feather

■ Rex Stewart is one of a sizable group of musicians, who, after too many years of neglect, managed to make a most effective comeback on the jazz scene.

After living for several years in upstate New York, working during much of that time as a disc jockey, he returned to New York City and in the last year has been prominent at various jam sessions, concerts, and festivals, as well as working, for the last six months, as a regular member of the house band at Eddie Condon's.

During the next few weeks, he will be active as co-ordinator of the second Great South Bay Jazz festival and as leader of an Ellington alumni group that will appear at Newport. He also is currently featured on the weekly television show *Jazz Party* on WNTA in New York.

For Rex's *Blindfold Test*, he was given no information before or during the test about the records played.



The Records

1. Ella Fitzgerald with Duke Ellington Orchestra. Take the 'A' Train (Verve). Clark Terry, Harold Baker, Willie Cook, Cat Anderson, Dizzy Gillespie, Ray Nance in four-measure trumpet exchanges.

Of course, it was Ellington and Ella. The question is which should come first from the standpoint of merit. On the one hand you have the very stimulating arrangement of Ellington, quite refreshing, purely unique and original, and on the other hand you have Ella the Fitzgerald, whose voice continues to amaze me with its luster and quality.

That particular record is a pure example of the explicit element of folk music by Ellington . . . It's a very, very fortunate marriage—the Ellington and Fitzgerald talents. I'd like to give that five stars and if possible, 5½!

Clark Terry and Ray Nance's exchanges are wonderful. I'm a great admirer of Clark Terry . . . I guess that's redundant, because he's an admirer of mine, but I think it's very seldom in music that you find two guys playing the same instrument who can complement each other in a solo. You usually get one guy who has one approach and the other is entirely different.

2. Roy Eldridge with Russ Garcia Orchestra. I Can't Get Started (Verve).

I don't have a clue as to who the soloist may have been. There are so many wonderful young kids coming up today . . . I think it's one of the young fellows who did a very inspired reading of that immortal Bunny Berigan classic. The engineering and arrangement were ex-

cellent. That record would be four stars with me.

3. Kenny Dorham. Is It True What They Say About Dixie? (Riverside). Wilbur Ware, bass; Ernie Henry, alto.

That was real nice. That's *Is It True What They Say About Dixie?* I don't think I've heard that in 25 years . . . Maybe they're running out of tunes now to foist upon the public. I use the word foist inadvisedly . . . Good, clean trumpet—I haven't any idea who it is.

Remember, I've been off the scene for, lo, these many years, and thousands of fellows have come up since I was around New York. I thought the bass was marvelous . . . The alto didn't move me. I didn't particularly care for the engineering, although with a combo of that size, I guess the fellows were limited as to what they could do. Let's give that two stars.

4. Jonah Jones. The Surrey with the Fringe on Top (Capitol).

Well, my boy Jonah came through again. I don't particularly care for the subject matter . . . I'm kind of happy about this record because it bears out a contention I've had for some time that Jonah is perhaps one of the most underrated trumpet players of all time.

Here you have a man who can play almost any style, and he has tremendous facility with his instrument and a sense of humor that is indeed rollicking, but when you speak of trumpet players nobody mentions Jonah Jones' name. However, this has nothing to do with

this record—I don't like this record, but I like the guy who's playing it and the way he's employing the commercial approach to what he's trying to do. Two stars.

5. Miles Davis. Just Squeeze Me (Prestige). Paul Chambers, bass; Philly Joe Jones, drums; John Coltrane, tenor; Red Garland, piano.

I haven't heard this before . . . I've heard the tune because I had the good fortune, I think, to make this first on records. Well, let's put it this way. Since it appears to be inevitable that I'm an ex-Ellington—I can't use the word protegee, because it isn't really that, but it's what I feel like, because I learned a lot from Ellington. As a matter of fact, I'm still learning a lot from him because I'm still studying him.

Wonderful tune — all Ellington tunes are. I liked the piano very much — it displayed a flowing of thought that was most constructive. The drummer deserves special mention there; the bass was capable. But they don't have enough people on these record dates to make the music flow as it should or sound as it should. Just rhythm and one or two horns doesn't, except in very isolated instances, make for a very good date.

Music is not supposed to be monotonous . . . When you get a trumpet and saxophone playing against a rhythm pattern, it's bound to be monotonous. Nobody could make it sound good all the time or a large percentage of the time. Let's give it three stars by virtue of the soloists and the subject matter.

in the OLDS spotlight!

BILL FLANNIGAN'S

featured solo spots with
"The Sweetest Music
This Side of Heaven"
call for unusual
musicianship and
versatility. Both Bill and
his Olds Valve Trombone
answer this description
fully for Guy Lombardo
and his host of fans.



charivari

By Dom Cerulli

■ I am listening to a record, and looking at its jacket picture, and having a wonderful time, just listening and looking.

It's called, *7 & 8 equals Jazz*. The 7 & 8 doesn't mean that 15 equals jazz, but rather that kids in the seventh and eighth grades at South Huntington, N. Y., junior high school equal jazz.

The record is quite well done. I hardly think that it could pass for anything other than what it is, some youngsters playing charts together. Leonard Feather could never use it on a *Blindfold Test*, unless he played it for a music instructor.

What really knocks me out about the record is that these seventh and eighth graders, actually sub-teens, have done so amazingly well musically in so short a time on their instruments.

The record, a 10-inch LP, was conceived and directed by the junior high's music director, drummer Clem DeRosa. He had to be sure that the range of the scores was comfortable (and possible) for his charges to play, and he also had to rephrase arrangements to give the kids time to breathe normally. After all, as the cover and liner pictures indicate, the musicians are children and they play under some physical limitations.

The program includes a wide-chorded theme, the *Stop and Go Cha-Cha*, a ballad treatment of *Don't Blame Me* (with John DeFato and Mike Hughes acquitting themselves nobly on trumpet and piano, respectively), a Dixieland treatment of *Cannonball*, and a whipping-tempoed *Jumping With Symphony Sid*. The other side contains *Singin' Shepherd Blues* (with fine flute work by John Dellera), Dixieland again on *Tin Roof Blues*, a full-blown version of *Temptation*, and a reprise of the theme.

I particularly enjoyed the Monkish piano work of Mike Hughes on the *Cha-Cha*, and the assured fluting of John Dellera. In addition, the full-sounding ensemble work indicates that the youngsters have been well taught, and that they understand what they are doing. Working within their limits, they make use of dynamics amazingly well. And they play together as sections, not as a group of individuals reading parts to the same tune.

Clem wrote everything except *Temptation*. That was contributed

by Wally Cirillo, jazz pianist lately concentrating on serious, extended composition.

It's significant, I think, to note that the kids at South Huntington junior high dig the Farmingdale band, and aspire to that type of polish and technical attainment.

But most significant to me is the fact that an awful lot of labor and love went into this channeling of the energy of 18 youngsters into this constructive musical channel. It was love, not only of children, but also of jazz. For Clem has given these youngsters a taste of dance band ensemble playing, and has started them on the way to more fruitful listening and playing habits of their own. This will spread through their immediate families and their closest friends. It will give the parents, for instance, a more personal interest in jazz because of the participation, however minute at the start, of their children in the music.

More and more, it seems to me, the novelty of youngsters playing dance music and jazz arrangements is wearing off. And more and more, the importance behind such playing is being felt.

The function of the instructor on this level is perhaps the most important in the entire field of jazz. For it is at this level that a good deal of the listening habit that lasts a lifetime is formed. And it is at this level, too, that the personality of the individual begins to assert itself.

I feel that nothing but good can come out of the discipline and essential selflessness that goes with playing in an ensemble. In addition to helping to build a base in this generation for jazz musicians of the future as well as the jazz audience, this type of organization supplements (and in some cases, performs) the functions of the parents in raising the youngsters to be responsible, well-rounded members of the community.

Of course, such an orchestra doesn't insure the fruition of a well-balanced, solid citizen. But it does plant the seed of intellectual curiosity in music, at least, which, with proper guidance, can spread into other arts and sciences for the individual.

And that's where the value to the individual and his community lies.

Want To Buy A Combo?

Are you looking for a cocktail unit? A jazz combo? A comedy group? Whether you are night club owner, hotel man or supper club operator, the DOWN BEAT combo directory will help you select the group you want. This is the largest listing of cocktail units and combos in the country, but is not intended to be a complete roster, for there are more than 10,000 such groups working at present. However, we think you will find this to be a selected cross section of all types of units.

Explanation of booking office symbols: Associated Booking Corp. (ABC); Al Dvorin Agency (ADA); Artistry in Promotion (AIP); Consolidated Artists Corp. (CAC); Foster Agency (FA); Gale Agency (Gale); General Artists Corp. (GAC); McConkey Artists Corp. (MAC); Mercury Artists Corp. (Mercury); Music Corp. of America (MCA); Mutual Entertainment Agency, Inc. (MEA); National Orchestra Service (NOS); Philadelphia Entertainment Agency (PEA); Shaw Artists Corp. (SAC); Universal Attractions (UA); Willard Alexander (WA). For information on any combo listed, write in care of the agency to DOWN BEAT, Editorial Department, 3001 S. Calumet Ave., Chicago 16, Ill. If the combo has no agency listed or if it is listed as an independent, write to DOWN BEAT in care of the combo itself.

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JOE ALBANY (Independent): This veteran jazz pianist has been leading his modern trio in different west coast spots. His loyal following goes back to the bop era.

TOSHIKO AKIYOSHI (ABC): The young jazz pianist from Japan has a fine modern trio. Storyville.

CHUZ ALFRED QUINTET (GAC): Saxophonist Alfred heads the group in instrumental and singing interpretations many of which are jazz-based. Savoy.

GENE AMMONS (Gale): Instrumental six-piece jazz group headed by tenor saxist Ammons. Prestige.

ARISTOCRATS OF RHYTHM (AIP): Novelty tunes and light comedy, featuring piano and bass with vocals.

LOUIS ARMSTRONG ALL-STARS (ABC): Veteran jazzman is known the world over for his work, and plays any and all types of dates (including ballrooms) with equal facility. Star sidemen include Trummy Young, trombone, and Edmond Hall, clarinet.

THE ARTONES: A vocal and instrumental quintet interspersed with light comedy.

AUSTRALIAN JAZZ QUINTET (ABC): Each member of this quintet is a thoroughly schooled musician presenting a unique sound in jazz. Bethlehem.

HARRY BABASIN'S JAZZPICKERS (Independent): Babasin's well-tempered jazz group includes cello, guitar, bass, vibes, and drums and presents a diversified book of jazz tunes. Mode; EmArcy.

CHET BAKER (ABC): A winner of many polls, Baker's work with horns is delicate with plenty of drive. World-Pacific.

EDDIE BAKER TRIO: Experienced modern jazz group, with leader Baker on piano.

TOMMY BAKER (MAC): Gypsy trio with violin, bass, and guitar. Are tops on nostalgic and mood tunes.

THE BACHELORS (GAC): This versatile vocal and instrumental trio features piano, accordion, trumpet, trombone, bongos, drums, and vibes—played by three men.

BEL-AIRE TRIO (Independent): All girl vocal and instrumental group, playing the piano, bass, and drums.

DAVE BELL TRIO (ABC): Three unusual voices, clever instrumentals, impressions and impersonations.

BETTZ & RAMON CHAUNKE (MAC): Tops in hotels and lounges, they play the accordion and organ, from classics to pops. RIP (SHOWTIME) BEVINS (AIP): Features tenor sax, bass, drums, vocals, calypso, and current hit tunes.

BIG THREE TRIO: The boys sparkle at piano, bass, and guitar, presenting diversity of music and novelties. Columbia.

JIMMY BINKLEY & THE BLUE NOTES (SAC): Good vocal and instrumental quartet. Blues, rhythm. Checker Records.

ART BLAKEY AND HIS JAZZ MESSENGERS (SAC): This group is known throughout the country as one of the most versatile jazz combos in the business. Blakey on drums is one reason why. Blue Note.

ROSE BLAND (MAC): A duo with organ and drums, they're booked as a floor show act, or lounge attraction.

BLUE CHIPS: A lively group with complete comedy material, vocal, and instrumental arrangements.

PAUL BLEY QUINTET (Independent): Bley is a virile jazz piano stylist fronting his own group comprising vibes, alto, bass and drums. G.N.P.

DAVE BLUME QUINTET (Independent): Original arrangements by such writers as Manny Albam spark this North Carolina combo. Leader doubles piano and vibes.

BOBBY BOYD'S JAZZ BOMBERS (PEA): Rhythm and blues, vocal, and comedy quintet. Tatler Records.

ROY BRILL (MAC): A pantomime act and dance trio with drums, accordion, organ.

DREX BROOME TRIO (MAC): Vocal and instrumentals, with sax, drums, and piano.

HAL BROWN QUARTET (MCA): Highly-entertaining vocal instrumental group, featuring leader Hal Brown playing guitar, violin, and bass.

JIMMY BROWN: A variety of pop tunes and specialty numbers is the repertoire of this quartet.

DAVE BRUBECK QUARTET (ABC): Well-known jazz group, featuring pianist Brubeck and alto saxophonist Paul Desmond. Columbia.

MILT BUCKNER TRIO (SAC): Former Lionel Hampton pianist now plays Hammond organ in his instrumental jazz trio.

TEDDY BUCKNER (Independent): Trumpeter Teddy left Kid Ory to form this unit, rated as one of the most exuberant Dixie bands in the country. Dixieland Jubilee.

DICK BURGESS THUNDERBIRDS (MAC): Lots of comedy, action with piano, sax, bass, trumpet, vibes.

GEORGE BURKE QUARTET (MAC): Three boys and a girl give out with special tunes, and dance music.

JACKIE CAIN & ROY KRAL (ABC): This handsome and talented duo doing smart nitery act. Both sing with Roy doing the piano backing. ABC-Paramount.

JIMMY CALVIN (MAC): A quartet featuring harmony in a variety of vocals.

NORMAN CARLIN & THE ATOMI-KATS (MEA): Norm does record pantomime, plays sax and drums, while the Kats supply piano, bass, and vocals for dance and comedy.

LEN CARRIE AND HIS KRACKERJACKS: This act is suited to those who like their shows fast, funny and noisy. Decca.

BARBARA CARROLL TRIO (ABC): A femme pianist with excellent arrangements, can hold her own in any room. Verve.

CELL BLOCK 7 (Artist's Rep. of Texas): Zany Dixieland group. Columbia.

CELLAR DWELLERS (Independent): Six-piece Dixieland and jump band. Monitor.

CHAMACO (MAC): A society mambo attraction. RCA.

CHARLEY CHANEY (MEA): Charley is a pianist and comic who specializes in popular humor.

TEDDY CHARLES QUARTET (WA): Modern jazz quartet with Charles on vibes. Atlantic.

CHEERFUL EARSFULS (MAC): Quintet (Mickey LaMorte—drums; Tony Sotirakis—sax; Jim Sotirakis—guitar, electric bass; Bill Caramante—piano; Jimmy Fry—trumpet).

Ever-moving group specializing in rock & roll, choreography, and jazz. Good dance tempos.

CHELLA & HER FELLAS (MEA): Chella handles combo drums, vocals and novelties, with Fellas playing piano, bass.

LOS CHICANOS QUINTET: Talented family group from Chile describe romantic & humorous tales of Latin life through songs, dancing, and interesting music.

SVATA CIZA & THE INTERNATIONAL FIVE (ABC): Authentic Dixieland group.

DOROTHY CLARKE AND THE COLONY CLUB BOYS (MAC): An entertaining lounge trio, featuring Dorothy, with two boys, and drums, bass, accordion.

COZY COLE: Star drummer Cole heads his own quintet of jazzmen. MGM.

HELEN COLE AND HER QUEENS OF SWING (MAC): A versatile all girl trio.

HANS & MADELINE COLLINS (MAC): A sophisticated couple using clever arrangements on the piano and voice.

THE CONLEYS (MEA): The trio gave with songs and instrumentation: piano, vibraphone, electric guitar, and bass.

CURTIS COUNCE QUINTET (Independent): Ex-Shorty Rogers-Kenton bassist heads a hard-swinging modern jazz group featuring the fine tenor-sax playing of Harold Land. Contemporary, Dootie.

VICKI DARLIN (Independent, 5 W. 73rd St., New York): Pianist and singer from modern jazz to classic with a song repertoire of over 500 numbers.

DAUGHERTY AND FRASER (MAC): Featured as floor show act or lounge attraction. Top pantomime.

WILD BILL DAVIS (SAC): Organist Bill Davis plays in a swinging fashion much in the rhythm and blues vein. Epic, Imperial.

MILES DAVIS (SAC): Jazz trumpeter whose instrumental combo is in the modern vein. Prestige.

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OLDS
spotlight!

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NICKIE DAVIS (Skrepih): Modern jazz for easy listening, with piano, bass, drums, and female vocalists.

DIANNE DAWN (MAC): Three boys and a girl who make with comedy and dance-music with vocals, drums, sax, bass, accordion. Lounges and dance rooms.

BUDDY DeFRANCO QUARTET (WA): Clarinetist has won all major jazz polls for several years. Provides choice instrumental work, augmented by piano, bass, drums. Verve.

THE DELL TRIO: Popular singing group also on organ, accordion, and guitar. Columbia.

JACK DENETTE (MAC): This piano, bass, guitar trio also features vocals, comedy, lots of action. Lounges and hotels.

JOE DERISE (SAC): Joe sings and plays piano, others on bass, and drums. Bethlehem.

BILLY DEV-ROE AND THE DEVIL-AIRES (MEA): A new comedy discovery, Bill beats his drums, accompanied by piano and bass.

DICK & KIZ (MEA): Modern show with Dick playing electric piano and Kiz singing.

BILL DOGGETT COMBO (SAC): Starr Bill Doggett swings on the Hammond organ, always a favorite with jazz enthusiasts. King.

FATS DOMINO (SAC): Rhythm and blues sextet is one of the biggest items on r&b circuit. Imperial.

DOROTHY DONEGAN TRIO (ABC): Miss Donegan plays piano, in many styles, and inspires appreciable audience response. Roulette.

THE DOZIER BOYS (ABC): Good instrumental, vocal quintet.

CHARLES DRAKE (MAC): A society band including trumpet, sax, piano, drums. Play at leading hotels.

THE DRUM CITIZENS (Independent): A highly unusual quartet of percussionists led by Roy Harte active in recording TV commercial jingles. Vibes, marimba, bells, chimes, timpani, etc., are utilized. They play jazz, too.

DUBONNET TRIO (MAC): Latin-American music along with subtle group and single comedy.

BILLY DUKE AND HIS DUKES (Rues-Rothbard): A vocal and instrumental quintette playing popular, rhythm and blues, and jazz. Sound.

DUKES OF DIXIELAND (ABC): Frank Assunto leads the group, six boys and a girl, Betty Owen, the duchess. This New Orleans Dixieland organization has enjoyed much popularity via their fast-moving albums. Audio-Fidelity.

THE DYNAMICS (MEA): Trio offers piano, sax, drums. Vocals and comedy by female member.

DYNATONES (MAC): An act in a quartet. Accordion, drums, sax, bass. Held over on every date.

VAL EDDY (MAC): Two boys on piano and bass; they're popular in the lounges.

ANN EDWARDS TRIO (MAC): Two boys and a girl, accordion doubling piano, drums, and string bass. Past engagements include Black Orchid, Chicago.

DENNIS EHRICKE (MEA): Dennis plays Hammond organ, piano, and celeste, handling both pops and classics.

ROY ELDRIDGE (SAC): Veteran jazz trumpeter and a star of Jazz at the Philharmonic available both as a single and with own trio. Verve.

ELT'S CHOSEN SIX: This is Dixieland off the Yale campus, played with enthusiasm by Ivy league post graduates.

MARY ELLEN TRIO: Comedienne Mary Ellen is backed by two excellent musicians, a versatile group.

DON ELLIOTT (ABC): Billed as "Mr. Versatile," plays vibes, mellophone, trumpet, piano, and sings. One of the excellent jazz groups in the country. ABC-Paramount.

JIMMY ELLYN AND HIS SOCIETY BAND (MAC): At home in hotel, night club, or lounge. Many years as nation-wide band leader. Featured vocalist is Jeep Jensen.

GENE ESPOSITO TRIO (Independent): Chicago group has excellent jazz experience. Leader plays piano and trumpet.

HARRY EVANS (MAC): Organ and guitar duo in a highly listenable blend of tunes.

JACK EVERETTE TRIO (MAC): Features a variety of tunes & dance music.

TAL FARLOW (WA): Has been a recent poll winner in several magazines. Heads group with Vinnie Burke on bass, Eddie Costa on piano vibes. Verve.

RUTH FIELD TRIO (MAC): Organ, drums, guitar, trumpet. A hotel-night club group currently with Pick chain.

HERBIE FIELDS (ABC): A versatile, entertaining jazz group that features sax and clarinet work of Fields and the vocals and guitar of sidekick Rudy Cafaro.

JACK FLINDT: A society dance quartet and their organ, trumpet, sax, and drums.

FRANZ & HIS VIOLIN WITH CARL ZIMMERMAN ON PIANO (MEA): Strong in smart rooms and hotels.

FOUR FRESHMEN (GAC): Highly renowned for their tasteful arrangements, they combine their vocal talents with instrumental attractions. Capitol.

FOUR KATS & A KITTEN (MAC): A quintet that includes the famous Benson Bros. Comedy & instrumental.

ART FOXALL (Jack Hampton): Leader of a flexible group which varies from trio to sextet, this New England tenorist features rhythmic music from pop to ballads, with rock 'n' roll thrown in.

THE FRANTICS: They sing, dance, mimic, play instruments and can be as riotous as you want. Also will revert to the sweeter side if need be.

AL FRECHETTE (MAC): Man-wife team up on trumpet and organ, with light comedy.

BUD FREEMAN QUARTET (WA): Freeman's highly individualistic style draws jazz lovers wherever he is booked. Bethlehem.

CHARLIE GABRIEL (ACA): This group is booked as modern rock 'n' roll, also plays jazz.

THE GALLIONS & GINNY (MAC): An entertaining musical and vocal quartet.

FREDDIE GAMBRELL (Independent): Highly individual piano stylist in a Tatum-Petersen vein, Gambrell's group works with bass and drums. World-Pacific.

FREDDIE GIBSON TRIO (MAC): Presenting the piano, guitar, bass, and drums.

ERROLL GARNER TRIO (ABC): Humorous pianist whose different and individualistic approach to jazz has won him wide audience, is a good bet for almost any jazz room, and also is a top concert attraction. Columbia.

STAN GETZ (SAC): Poll-winning tenor saxist leads a quintet that has worked steadily in most of the nation's top jazz rooms. Verve.

TERRY GIBBS QUARTET (ABC): Driving vibist leads an instrumental quartet spotlighting the piano work of Claude Williamson. Mercury.

ELMER GILL TRIO (Independent, 441 Fischer Bldg., Seattle, Wash.): Al Larkins on bass and Al Turay's guitar merge with Elmer's piano in modern jazz.

THE GIOVANNIS (GAC): One richly endowed family make up this group to produce a highly unique act.

JIMMY GIUFFRÉ TRIO (ABC): With road man Giuffrè as one of jazz' most vital figures, this trio has infinite interest. Guitarist Jim Hall and valve-trumpetist Bob Brookmeyer complete the group. Atlantic.

THE GOOFERS (MAC): This musical-comedy quintet has appeared at top clubs and television shows. Coral.

STOMP GORDON QUARTET (ABC): A german r&b group, with Stomp on piano. Mercury.

BILL GRASSICK (MAC): Presenting music for dancing and listening.

GREAT SCOTTY QUARTET (AIP): A rock 'n' roll group consisting of tenor sax, piano, bass, drums, & vocals.

CONLEY GRAVES (Telefunken Enterprises, Calif.): Graves is an outstanding piano soloist, rounding out the group with bass and drums. Decca.

BUDDY GRECO (ABC): Popular singer-pianist formerly with Benny Goodman but now working with his own quartet.

URBIE GREEN QUARTET (WA): Urbie Green is on trombone and is backed by piano, bass, and drums. A swinging group getting lots of attention. ABC-Paramount.

EMIL GREY COMMANDAIRES TRIO (MAC): Accordion, bass, and guitar, with lots of vocals and comedy.

DUKE GRONER (MAC): A rhythm combo with bass, guitar, and piano.

LENNY HAMMO QUINTETT (WA): Featuring alto, trumpet, bass, piano, and drums. A highly styled jazz group. Columbia.

CHICO HAMILTON QUINTETT (ABC): A veteran drummer of high standing, Chico with his group achieves fresh and pleasing effects cello, flute. World-Pacific.

JOHNNY HAMLIN QUINTETT (MAC): Commercial jazz fivepiece with seven instrumental doubles. Victor.

LEE HARLAN (MAC): Musical duo present organ, bass, vocals.

DARYL HARPA (ABC): The personable Harpa and that girl from Manila, Shanna, provide variety entertainment, with the musicians making for something different in presentation.

THE HARRISONS (MAC): Two with music for dancing and listening. Gert plays organ; Neil is featured on sax, clarinet, drums, vocal.

TOM HARVEY TRIO (MAC): Sax, piano, drums and vocals, featuring jazz.

HAMPTON HAWES TRIO (SAC): Hawes is an exceptionally talented young jazz pianist at his best in the blues. Contemporary.

JOE HAZDRA TUNE CRIERS (MAC): Much comedy and good music.

LENNY HERMAN (ABC): Billed as "The Biggest Little Band in the Land," Herman features sweet music, standards and makes a point of playing requests. Hammond organ highlights the combo that can be heard in top hotel rooms and lounges. Coral.

(MAC): A qu... Benson Bros.

(ton): Leader of the... from this... enorist feature... o ballads, with... dance, mimic... as riotous as... to the sweeter

Man-wife team... light comedy... (WA): Free-... style draws jazz... Bethlehem... This group in... roll, also plays

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(ABC): Driving... quartet spotting... Williamson. Re-... dependent, ill... Al Larkins... merge with Bi-

One richly... group to produce

(BC): With real... vital figures... Guitarist Jim... Bob Brookmeyer

This musical... top club and

(ABC): A pr-... on piano. Mer-

Presenting music

(AIP): A rock... tenor sax, piano

Belafon Enir-... ven is an on-... g out the group

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DAIRES TRIO... guitar, with lots

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T (MAC): Con-... en instrumental

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Two with music... rt plays organ;... t, drums, vocal... (C): Sax, piano... reze.

(SAC): Have... ung jazz pianist... temporary.

RIERS (MAC):... c.

Billed as "The... Land," combo... e and make a... ammond organ... can be heard in... Coral.

MILT HERTH TRIO (ABC): Organist Herth has been encoined at the Desert Inn, Las Vegas, for the past three years.

EDDIE HEYWOOD TRIO (ABC): Heywood, well-known pianist-composer, plays "Begin the Beguine," "Canadian Sunset," and a variety of well-tempered jazz interpretations, RCA Victor.

ELLYATHA & HIS MUSICAL TRIBE (ABC): Formerly Stomp Gordon's tenor on Decca and Mercury records, now with his own quartet. Rock and roll rhythms.

ED HIGGINS TRIO (ABC): Capable modern jazz unit, headed by Higgins on piano. Creative, tasteful group. Replica.

JEAN HOFFMAN TRIO (ABC): The Hoffman trio, a west coast favorite, has gone on tour. It's a modern jazz group, featuring Jean on piano. Fantasy.

JOE HOLIDAY (Gale): Alto saxist heads instrumental jazz group. Prestige.

LYNN HOPE (SAC): Beturbaned tenor saxist leads a strongly rhythmic sextet. Aladdin.

PAUL HORN-FRED KATZ QUINTET (Independent): Interplay between Horn's unusual modern jazz (and non-jazz) sounds from the west coast. (1896 S. Cochran, L. A. 19). Dot.

WILSON HUMBER (Mac): A duo featuring boy and girl in piano and vocals.

RED INGLE & HIS UN-NATURAL SEVEN (MCA): High-lighting the comedy and musical talents of Don Ingle and the Musical Zanies.

DON ISIDRO LATIN TRIO (Charlie Sprouse Arnold Agcy.): Although they feature latin music, they also play jazz and old pop standards.

CALVIN JACKSON DUO (ABC): An entertaining duo featuring the fine bass work of Don Payne. Jackson is a distinguished and distinctive pianist-composer. RCA Victor, Liberty.

FRANZ JACKSON ALL-STAR (Independent): One of the most experienced Dixieland bands in America, this group boasts a total of 245 years of jazz experience, with some of the most important figures and leaders in jazz history. Replica.

MORTY JACOBS TRIO: Jacobs, on piano, combines with bass and drums to present a variety of sounds from cocktail to jazz to specialties.

AHMAD JAMAL TRIO (ABC): Featuring the competent jazz stylings of pianist Jamal, this group offers tasteful modern jazz. Argo.

NADINE JANSEN (MAC): The two boys and girl were featured with Horace Heidt two years. Piano, trumpet, bass, drums.

JOE JAROS (Independent): Always a popular dance attraction wherever they are booked. Olympia.

JERRY JAYE TRIO (MAC): Young, spirited trio, including piano and drums, featuring rock 'n' roll treatments. DeLuxe.

JAZZ COURIERS: This quartet, headed by pianist Eugene Russell, includes piano, vibes, bass, and drums, playing in the modern jazz idiom.

JAZZ DISCIPLES (Independent): A hard swinging Hollywood quartet under the leadership of drummer Joe Ross and featuring Steve White on tenor and baritone saxes.

JAZZ LAB QUINTET: This group, including alto man Gigi Gryce and trumpeter Don Byrd offers first-rate modern jazz. Riverside.

JO ANN JORDAN TRIO (MEA): Merry Canadian crew sailed to U. S. via piano, bass, bongos drums, and vocals.

J. J. JOHNSON (ABC): The illustrious jazz trombonist has his own group again, after affiliation with Kai Winding for some time. Columbia.

PETE JOLLY TRIO: One of the most talented coast-based jazz pianists Pete also features some exciting accordion playing during the course of an evening. RCA-Victor.

JACKIE JUMPER'S JUMPIN' JACKS (PEA): Instrumental go-go-go group that also employs vocals and comedy, plays for dancing. Tattler Records.

JUTTA HIPPIE TRIO (ABC): The attractive, capable jazz pianist from Germany is making her way in the U. S. jazz world and doing well at it. Blue Note.

ALEX KALLAO (ABC): A young pianist from Detroit, Alex plays modern jazz. RCA-Victor.

BEN KAT AND SHERRY BARLOW (MEA): Ben on organ, accordion, and piano; Sherry playing piano and combo drums. Good vocals and personality.

EDDIE KAYE TRIO (MAC): Two boys on piano and bass; they're popular in the lounges.

GEORGE KAY (MAC): An action trio with drums, vibes, bass, vocals, and comedy.

THE KINGS: Formerly known as the Nemada, this quartet is primarily a vocal one, although each member plays an instrument, including bass, guitar, banjo, and mandolin. Fraternity.

KING'S IV (MCA): Four fellows who display tasteful musicianship and versatile abilities. Coral.

KIRBY STONE FOUR (GAC): This group places the accent on comedy, with an act based on song and satire. Tops, Cadence.

CLAUDE KELLEY TRIO (MEA): Claude plays sax and combo drums; others on piano, bass. Clever vocals and novelties.

BILL KELSEY TRIO (MEA): The bass-playing leader of the comedy group is assisted by sax, clarinet, drums, accordion.

KERRY PIPERS (PEA): Instrumental, vocal, comedy quintet that also specializes in playing for dances. Tattler Records.

KING & SYLVA (MEA): Roy King plays piano and Gil Sylva accompanies with bass. Vocals and comedy.

THE KINGS AND QUEENS (MAC): Two boys and two girls make up this quartet. Sax, bass, piano, drums, vocals.

RONNIE KOLE TRIO (MAC): Ronnie features one of the few stand-up accordions plus piano, celeste, bass, guitars, sax, clarinet, flute, maces. Anything from classics to bop.

LEE KONITZ QUARTET (ABC): Poll-winning altoist Konitz is supported by first-grade rhythm section. Atlantic, Verve.

GENE KRUPA QUARTET (ABC): Fiery drummer is a top jazz draw. Verve.

JOHNNY LAMONTE & THE LEASE-BREAKERS (ABC): Zany comedy trio. Lamonte, formerly with Spike Jones, injects this humor into the act.

SONNY LAND TRIO (MAC): Accordion, bass, drums, and trumpet, and a capable group produce unusual arrangements.

DAVE LAWRENCE (Independent, 635 Al- len-grove St., Philadelphia, Pa.): Instrumental-vocal five-piece combo playing clubs and dances in Pennsylvania, New Jersey, and Maryland.

LEAKE TWINS COMBO (ABC): Entertaining musical and vocal quartet.

CAROLYN LEE (MAC): Four way vocals, piano, bass, guitar, drums, violin. Tops in dancing and entertainment.

CHUCK LEONARD QUARTET (ABC): Quartet specializing in comic vocals, instru- mental. Also dance music. Now at Las Vegas' Sahara.

PHIL LEVANSOHN TRIO (MAC): The group make music with piano, viola, and drums.

DON LEWIS (MAC): Quartet, with dynamic song-styling.

JOHNNY LEWIS TRIO (MCA): Exceptional dinner music, soft & sweet, also include Latin dance routines.

RAMSEY LEWIS TRIO (Independent): Ex- tremely well-integrated modern jazz group, with Lewis, piano; El Dee Young, bass, and Red Holt, drums. Argo.

ED LIBATORE (MAC): Boy-girl lounge at- traction with special vocal arrangements.

LITTLE ERNIE AND THE FOUR HORSE- MEN (MAC): They do their galloping on ac- cordion, sax, bass, and drums.

BOB & OLYMPIA LLOYD (MCA): They play the organ, two pianos, celesta, Latin drums, and both sing. Are greeted with warm enthusiasm wherever they appear.

JOE LOCO (Independent): A well estab- lished Latin American rhythm-type band. Columbia.

RAY LUCKEY TRIO (MAC): Three boys playing accordion, bass, guitar, plus singing and comedy. Hotel and lounge act.

JOE MAIZE AND HIS CORDSMEN: This quartet emphasizes wit and melody. The group has appeared on television and at many leading clubs. Decca.

EDDIE MAKINS TRIO (Dick Stevens): A musical and comedy group with standard and popular tunes.

SAX MALLARD QUARTET (MEA): Sax was with Duke Ellington. Now he and his r&b unit play clubs.

RUBEN MALOYAN TRIO (AIP): An easy- swinging jazz trio with piano, bass, and drums.

THE MANHATTENERS (MCA): This is a group featuring instrumental and vocal prowess. The instrumentation is piano, bass, and drums, but each member is a capable singer.

HERBIE MANN OCTET (Indep., 185 W. 73rd St., New York, N. Y.): This versatile octet ranges in sound from the punch of a four-brothers type sax section, to the lightness and delicacy of four flutes. Overall is trumpet- Peter Don Josephs, featured in both contexts. Personnel includes Mann, Spencer Sinatra, Bobby Jaspas, and Jerome Richardson, reeds. All are featured on flute, and double on the other reeds. Pianist Bobby Corwin sparks the three-member rhythm section. The book in- cludes scores by Mann already recorded by Verve, as well as Ralph Burns, Frank Hunter, Gigi Gryce, A. K. Salim and Nat Pierce. Col- lege concert-dances are a natural for the group. Mann has 21 LPs as a leader; his first Verve LP with this group is in preparation. Verve.

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SHELLY MANNE (MCA): This renowned jazz drummer is heading his own quintet, in top-rate jazz interpretations. Contemporary.
CHUCK MARLOWE SEPTET (Independent): Drummer-vocalist Marlowe puts emphasis on modern, swinging dance music. Band plays arrangements by Shorty Rogers, Bill Holman, Marty Paich and other top writers, and is very highly regarded on west coast. Gloria Lowe handles vocals.

DICK MARTIN AND BOB HUGHES (MAC): Billed as "America's Most Fabulous Entertaining Team," Martin and Hughes combine to present romantic hit tunes of the day (Hughes sings them) and Broadway show tunes (Martin sings and plays piano).

SIPIC MARTIN TRIO (MEA): The members play piano, drums; Sipic blows fine sax.
THE MASCOTE (MCA): Formerly called "The Four Guys," consist of four talented fellows who produce harmonious music and top comedy.

VIRGIL MASON (ABC): Good hotel-type four-piece band.

MASTERSOUNDS (Independent): This quartet has been enjoying successes on the west coast and on record. Featuring vibes, piano, drums and Fender bass they purvey quiet jazz interpretations. World-Pacific.

FREDDIE MASTERS SEXTET: Masters' group plays Dixieland, sweet, specialty numbers, and sings. Jose Duarte, "The Man with a Thousand Voices," is featured.

BILLY MAXTED AND HIS MANHATTAN JAZZ BAND (ABC): Strictly Dixie. Cadence.

FRANK MAYO'S NEW YORKERS (PEA): Vocal and instrumental quintet.

JOHNNIE MCCORMICK QUINTET (MCA): Smooth group harmony is the keynote in McCormick's group, which features a versatile book, from show tunes to mamboes. Vocalist Bobbi Boyle, formerly with Ralph Flanagan, complements the group.

SARAH McLAWLER TRIO (Gale): Miss McLawler plays organ, backed by violin and drums, in jazz interpretations. Brunswick.

MARIAN McPARTLAND TRIO (ABC): Femme pianist has excellent jazz trio that also slips easily into spots like NYC's Embers. Instrumentals only. Capitol.

MEL-DON DUO (MAC): These boys play organ, guitar, and sing. Their specialty is lounges and dance rooms.

MICHELINE & HER MERRY MEN (MAC): An outstanding trio presenting an exciting show of instrumentals and vocals.

AMOS MILBURN (SAC): Plays the piano and sings in a tempo that is bright and modern with a folk-song quality. Aladdin.

MIL-COMBO (GAC): They work with a piano, electric guitar, and bass to produce jazz in the progressive vein.

KENNY MILES QUARTET (Independent): Features guitar, piano, vibes, and bass.

CHARLIE MINGUS JAZZ WORKSHOP QUINTET (WA): This is one of the most adventuresome jazz groups around presenting many of Charlie's own compositions. Atlantic and Debut.

MODERN JAZZ QUARTET (SAC): Milt Jackson, vibes; John Lewis, piano; Percy Heath, bass, and Connie Kay, drums, are mainstays of this quiet, intricate unit that was named world's top jazz combo in DOWN BEAT Jazz Critics Poll, 1956-7 and last year's Reader's Poll. Atlantic.

LES MODES QUINTET (WA): Charlie Rouee on tenor, Julius Watkins on French horn; a modern, swinging, unit. Dawn.

WAYNE MUIR (MAC): Dance band, practically a fixture at the Congress hotel in Chicago.

JAMES MOODY (SAC): Alto man Moody has large following of fans for his seven-piece. Prestige.

FRANK MOORE FOUR (MCA): The Moore group repertoire is an all-encompassing one, from singing and dancing, to comedy and instrumentals.

NORO MORALES (ABC): Well-known Afro-Cuban pianist-composer is always a top draw with his group at Latin spots.

PAT MORAN QUARTET (ABC): A versatile, jazz-based group, the Moran quartet plays interesting modern jazz instrumentals, mixed with well-arranged vocals. Bethlehem.

EDDIE MORISEY TRIO (MEA): Eddie on sax, clarinet, and bass leads his effervescent, youthful group who blend their voices, plays accordion, piano, and drums, providing danceable rhythm.

GERRY MULLIGAN (ABC): Baritone saxist and arranger, Gerry has become a symbol of the attention jazz has been receiving. EmArcy, World-Pacific.

JERRY MURAD'S HARMONICATS (MEA): Murad is the organizer, and leader of the famous group, while Al Fiore and Don Les round out the trio. Mercury.

VIDO MUSSO QUARTET (ABC): The ex-Kenton tenorman leads his solid rhythm section in clubs throughout the west.

DICK LANE QUARTET: The Lane quartet features the leader on clarinet, with accordion, bass, and vocalist Pat Richards. The group concentrates on standards. Argo.

NANCY LEE 'AND THE FANDANGO THREE (MAC): They play the piano, drums, sax, bass with 16 doubles, four way vocals, lounge or dance act.

THE STAN NELSON TRIO (MCA): Versatile young vocal and instrumental group. Leader plays piano and sings, other two contribute vocals and instrumentals.

PHINEAS NEWBORN JR. (WA): Has been heralded as "the greatest pianist to come along since Art Tatum." He's backed by bass and drums. RCA Victor.

RED NICHOLS AND HIS FIVE PENNIES (Independent): Red is an outstanding jazz figure and a veteran cornetist. Unit includes trombone, clarinet, piano, drums, bass, etc. Distinctive jazz for dancing and listening. Capitol.

THE NOCTURNES (MCA): This group relies on the "good old-fashioned dance music," with the accent on good entertainment. The four-member combo plays all types of music.

RED NORVO TRIO: The well-established name of Norvo needs little elaboration. The celebrated vibist has a fine trio, including guitar and bass. Fantasy.

JOHNNY NOUBARIAN TRIO (AIP): Instrumental and comedy routines.

NOTE-A-BELLES (ABC): Four attractive girls who competently vocalize.

O'BRIEN AND EVANS (MAC): Organ and guitar with doubles on celeste and piano. Vocals by M. O'Brien.

THE ORIGINAL THREE: The trio sings ballads, semiclassics, mamboes, novelties, with bass, congos, bongos.

KID ORY AND HIS CREOLE JAZZ BAND: An all-time great jazz performer of the old school, Kid Ory is still able to captivate audiences with his New Orleans style. Good Time Jazz.

TIM PABMA (Independent): A rhythm and blues and progressive jazz group. American Recording Co.

BERNARD PEIFFER (SAC): An exciting modern jazz trio with Peiffer on piano. EmArcy.

DAVE PELL OCTET (ABC): Headed by tenor saxophonist Pell, this well-balanced group can provide appealing jazz arrangements and danceable tempos. RCA Victor.

HANK PENNEY-SUE THOMPSON (ABC): Booked till 1960, this popular duo shuttles between resort and gambling spots of Reno, Las Vegas and Lake Tahoe, Nev.

PENTHOUSE FOUR: The group do nicely on accordion, guitar, sax, bass, with four way vocals.

PEP-TONES TRIO (AIP): A peppy group with an assortment of unusual arrangements.

ART PEPPER QUARTET (Independent): The fine jazz altoist heads a vibrant group, including drums, bass, and piano. Intro; Contemporary.

PEPPER POTS (ABC): Complete comedy material plus music for dancing.

BILL PERI (MAC): A trio presenting a collection of specialty tunes and vocals.

BERNIE PESCHANGE (MAC): Billed as the Hammendaire, this duo is much in demand in hotels and lounges. Organ and drums are the specialties.

OSCAR PETERSON (SAC): Well-established trio of Peterson is adaptable to almost any room with jazz customers. Long-time cohorts are bassist Ray Brown and guitarist Herb Ellis. Verve.

VINCE PETTE QUINTET: Proponents of modern jazz, rhythm and blues, Dixieland, and just straight music for dancing.

OSCAR PETTIFORD TRIO (WA): Oscar has been acclaimed as one of the greatest bass players of our time. Group also features piano and drums. Bethlehem.

NORMAN PETTY TRIO: A high standard of polished entertainment is the result of this combination of organ, piano, and guitar. Vlk.

THE PHALENS: A lounge trio presenting pop tunes and specialty numbers.

CAROL & CONNIE PHELPS (MAC): A duo doubling on violin, bass, piano, accordion, and lots of vocals.

MIKE PHILLIPS VOCALAIRES: A lively vocal and instrumental group, with guitar, cocktail trums, piano, and bass. Rainbow.

PLINK, PLANK 'N' PLUNK: Versatile instrumental and three-way vocals.

THE PLATTERS (ABC): Four guys and a gal with lots of talent give out with rhythm and blues. Mercury.

GENE PRINGLE (ABC): Smart, sophisticated orchestration, featuring Lilli Miller, vocalist.

QUARTERNOTES (MAC): A fast-moving quartet with topnotch arrangements.

QUINTETTO ALLEGRO (MAC): Known as "ambassadors of melody & humor" which has the group interchanging on three violins, a guitar, and a clarinet.

the Lane quartet with accordions. The group also includes a piano, drums, and four way vocalists.

FANDANGO (MCA): Versummental group of other two vocalists.

(WA): Has two pianist to come. He's backed by

FIVE PENNIN outstanding jazz unit. Includes drums, bass, and electric.

This group relies on dance music, entertainment. The types of music well-established elaboration. The trio, including

RIO (AIP): In-ness. Four attractive

(AC): Organ and piano and piano.

The trio also includes, novelties, with

LE JAZZ BAND: Former of the elite to be captured in a style. Good

(A): A rhythm and group. America

(C): An exciting offer on piano.

(C): Headed by a well-balanced jazz arrangement. RCA Victor.

MPSON (ABC): duo shuttles between of Reno, Las

group do nicely with four way

A peppy group of arrangements. (Independent): A vibrant group, piano. Intro; Com-

complete comedy

to presenting a and vocals.

(AC): Billed as is much in a organ and drums

Well-established to almost any-time cohorts guitarist Herb

Proponents of blues, Dixieland, dancing.

(WA): One of the greatest up also features

high standard the result of piano, and guitar.

trio presenting

(MAC): A duo accordion, and

RES: A lively up, with guitar, bass. Rainbow. X: Versatile to-als.

our guys and a at with rhythm

Smart, societr: Lilli Mailer.

A fast-moving ments.

(CA): Known as "mor" which has three violins, a

DON RAGON QUINTET (MAC): Features Alton Ragon. Trumpet, sax, drums, piano, bass, guitar. Plays leading hotels, night clubs.

HARRY RANCH (ABC): A top combo with individual entertainers. Choral and comedy numbers. MGM Records.

ERNIE RAY (MAC): Band concentrates on dance tempo primarily for hotels. Ensemble singing. Dixieland, Latin music, features piano.

JOHN RE TRIO (Independent, 1287 Lajole St., Montreal, Canada): Piano, bass, and clarinet group, with members also handling vocals. Also offer a bit of jazz.

DONNA REAFER: Attractive young accordionist with personality and voice. Held over indefinitely at Albert Pick hotels.

RENEE & HER ESCORTS: Two boys and a girl with drive, vocals, skits.

RAY REYNOLDS (MAC): Ray features his musical trapeze act starring Jackie Barnette. Also trumpet, sax, piano, bass, drums.

RICCHIO TRIO (MAC): Features accordion, drums, and guitar.

T. RILEY'S SAINTS (Independent): This Dixieland group has developed many fans in the Los Angeles area. Chico Alvarez is featured on trumpet.

MAX ROACH QUINTET (ABC): Modern jazz group headed by jazz giant Roach. Drums is one of the nation's top attractions in its field. EmArcy.

ELLA MAE ROBERTS QUARTET (MAC): Their instrumentals and vocals make them real show stoppers.

TOMMY ROBERTS (MAC): A dynamic quintet featuring Evelyn at the piano. A show and band.

DON RODRIGO TRIO (MAC): Specializing in dance music, also good for easy listening.

ROSSI & MacDERMOTT (MEA): Bill Rossi on vibra-harp, and Gordon MacDermott plays bass violin when not joining in comedy antics.

SHORTY ROGERS QUINTET: Shorty, an important figure in modern jazz, heads his own group, playing trumpet and fluegelhorn. RCA Victor.

DON ROTH TRIO (MAC): Organ, accordion, guitar. Cardinal records.

STAN RUBIN AND HIS TIGERTOWN FIVE (MCA): A Dixieland swing sextet.

PETE RUBINO QUINTET: Rubino plays the trumpet and his group provide the rhythm from an interesting selection, which includes comedy.

HOWARD RUMSEY—LIGHTHOUSE ALL-STARS (Independent): Rumsey, a former Kenton bass player, has made Lighthouse the coast's top center for devotees of modern jazz. Available for concerts Monday and Tuesday nights. Lighthouse, Liberty, Contemporary.

ST. JAMES FOUR (MAC): Rock 'n' roll quartet.

RAL SALVADOR QUARTET (ABC): Salvador, ex-Stan Kenton guitarist, has a relaxed, interesting modern jazz group. Bethlehem.

SALT CITY FIVE (Independent): Will Alger heads this Dixieland jazz group. Jubilee.

BILL SAMIER & THE WILDWINDS (MAC): A refreshing quartet with piano, drums, bass, trombone, clarinet, and sax.

DICK SARLO (MAC): A good hotel dance band.

LEON SASH QUARTET (CAC): Quartet playing excellent modern jazz. Storyville.

JOENNY SAVAGE (MAC): Three boys and a girl make up this quartet presenting a variety of instrumentals and vocals.

JOE SAYE QUARTET (WA): Scottish pianist leads flute, guitar, bass in sophisticated jazz with Scottish tang. EmArcy.

MURRAY SCHAFF & HIS ARISTOCRATS: Murray plays the sax, John McLean on guitar, Lou Cave on bass, Jerry Kay on piano. Jubilee Records.

DON SCHRAIER QUINTET (Central Booking): A fast-moving unit playing predominantly jazz. Imperial.

BOB SCOBEE (ABC): Dixieland fans need no introduction to Scobee's enthusiastic group. It's the exhilarating sound of traditional jazz. RCA Victor.

BOBBY SCOTT TRIO (WA): Scott, a young, inventive pianist-composer-singer, heads a forceful trio, in the modern jazz vein. ABC-Paramount.

BUD SHANK QUARTET (ABC): Polli-winning altoist-flutist Shank fronts a top-grade rhythm section, also features vibist-drummer Larry Bunker. Group has played all important jazz rooms. World-Pacific.

SHARKEY AND HIS KINGS OF DIXIE-LAND: Sharkey an accomplished trumpeter, leads his Kings in authentic New Orleans jazz. Capitol.

RALPH SHARON (SAC): British pianist fits easily into any type of room and atmosphere due to his flexibility. Works with trio, Bethlehem.

ALEX SHAY TRIO (MEA): Accordion, bass, and guitar with strong vocals and comedy.

GEORGE SHEARING QUINTET (ABC): For years has been recognized as one of the best draws on the jazz circuit; also does a lot of theaters, one-niters, concert tours. Capitol.

PAT SHERIDAN: An all-girl quintet that specializes in dance rooms, lounges. Trumpet, piano, two saxes, drums, and vocals.

SHERWIN TWINS ORK (Al Sherman): Are booked most regularly in hotels and canteens. Billed as "music as it should be played."

HELEN SCOTT (MAC): Pianist and Hammond organist who also sings—and well—in a Jeri Southernish style.

THE SHY-GUYS (MEA): Six capable guys cover comedy (mimicry, acrobatics), music (piano, bass), and vocals.

KEN SIGARS (MAC): A duo with organ and guitar and a wide range of tunes.

HORACE SILVER QUINTET (SAC): Silver, brilliant modern jazz pianist, heads this group, a top-flight jazz combo. Blue Note.

JIMMY SMITH TRIO (SAC): Jimmy Smith plays excellent modern jazz organ. Blue Note.

NORMAN SIMMONS TRIO (ABC): Experienced jazz pianist heads capable modern group. Argo.

TED SMALL & LOIS (MAC): Organ, piano duo with vocals ranging from old standards to up-to-date show tunes.

SOMETHIN' SMITH & THE REDHEADS (GAC): They present a piano, bass, guitar, banjo, and a topnotch sense of humor. One of the most popular groups around. Epic.

SONS OF THE GOLDEN WEST (MEA): Sons handle two guitars, violin, bass, and sing four-way, in versatile manner.

ED SPAYER TRIO (MAC): A combo with an unusual style, highlights accordion, bass, and drums.

THE STAFFORDS (MAC): A west coast group comprised of two boys and a girl. Good vocals, piano, sax, drums. Decca.

BILL STANTON TRIO: Pianist leader heads instrumental group.

DELL STATON (MAC): These three Godfrey Talent Scout winners play piano, bass, guitar.

SAMMY STEVENS TRIO (NOS): Three experienced musicians and pretty vocalist. Currently at the Cher Jay, Estes Park, Colo.

SMOKY STOVER (MAC): Dixieland band including trumpet, sax, drums, piano, vocals. Also some comedy.

BARBARA STRADER QUARTET (MAC): Barbara and three boys are a top attraction for dance rooms and lounges. Sax, trumpet, drums, piano. Dance-entertainment.

LENNY STUART TRIO: Using electric accordion, alto sax, and tymbales, this group offers Latin American music, for listening and dancing. Accordionist Stuart also sings.

THE STYLISTS (MCA): Headed by Lou Styles, this group accents comedy. Instrumentation includes accordion doubling piano, clarinet doubling saxophones and flute, and bass doubling trumpet.

LEONARD SUES QUINTET: Known as a show-stopper, Leonard Sues plays trumpet, dances, sings, and provides a full bill of kicks.

BOB SUMMERS TRIO (MAC): Excellent instrumental group, in which leader is featured on alto, tenor, clarinet, and vocals in dancelled arrangement.

RALPH SUTTON TRIO (ABC): Pianist Sutton places emphasis on good ole' down home plunking. Now at San Francisco's "Easy Street" club. Verve.

ELMO TANNER (MAC): A favorite for dances, hotel rooms, lounges. Trumpet, piano, drums, bass. Dot.

BILLY TAYLOR TRIO (ABC): Instrumental trio that features the facile fingers of pianist Taylor, one of the nation's best jazz artists. ABC-Paramount.

TED AND LOIS (MAC): An organ-piano duo with vocals.

JON THOMAS COMBO (Gale): This quartet features piano, drums, trumpet, and guitar. Mercury.

CAL TJADER QUARTET (Milt Deutsch): Tjader's inspired vibes playing, backed by piano, bass, and drums, gives this group modern jazz appeal. Fantasy.

LES THOMPSON TRIO (Independent): Les is one of the very few who makes the harmonica speak the jazz language. Also plays swinging drums and works the Nevada-Los Angeles club circuit.

RED THOMPSON TRIO (MAC): An action-packed unit with lots of lively entertainment.

TOWNE CRIERS (MEA): Piano, guitars, violin and combo drums, plus vocals and comedy.

THE THREE PARS (Independent, 1287 Lajole St., Montreal, Canada): Piano, bass, and cocktail drum trio, with one member handling vocals in both English and French. RCA Records.

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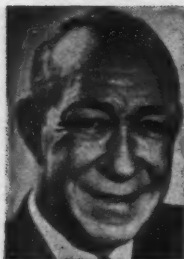
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THE THREE CHORDS (MAC): Headed by Stan Walker, this group has a large repertoire of vocals and novelty tunes.

THE THREE JACKS: A sparkling young vocal, instrumental, and comedy group.

THE THREE LADS & A LASS (MEA): Hohn Magruder leads this versatile group, and blows tenor sax, clarinet, doubling on string bass. Rest of quartet provides bass, guitar, banjo, drums, harmony-vocals. King Records.

THE THREE SPARKS (Stan Zuckas): Vocal and instrumental trio featuring both Dixie and modern jazz arrangements.

THE THREE SUNS: The guitar, accordion, and electric organ are the instruments with this group, out of which comes a unique sound hard to duplicate. Artie Dunn, at the console is leader. RCA-Victor.

BOBBY TROUP AND HIS TRIO (Independent): Troup is popular as both vocalist and piano stylist. His unit includes guitar, drums, and bass. Bethlehem.

THE TUNESMEN (MAC): They offer a variety of specially written songs, ballads, comedy skits, and instrumental numbers.

TUNE TAILORS (Independent): The vocal comedy and instrumental quartet includes leader Tony DeNunzio on sax, clarinet, and drums, with accordion, guitar, and bass.

TUNETIMERS (MAC): Two guys and a girl. Comedy; dance music with vocals, drums, trumpet, piano.

TURNABOUTS (MAC): Three boys and a girl play 10 instruments, sing, and act funny.

TWO CLICKS & A CHICK: Boys and an attractive girl blend vocally with instrumental.

THE VAGABONDS (MOA): This group is billed as "America's Daffiest Laughtest Swing Quartet," and they are usually held-over as a result of packing the house.

THE TYRONES (GAC): A rock 'n' roll vocal and instrumental group. Mercury.

VAL-AIRES (MAC): A girl and two boys who play lounges with piano, accordion, bass, and vocals.

ART VAN DAMME QUINTET (Jack Russell): The NBC Chicago group has had considerable record exposure and radio-television work. Accordionist Van Damme is backed by vibes, guitar, bass, and drums. Columbia.

THE VERSATONES (GAC): One of the most entertaining vocal and instrumental calypso groups this group is an "Arthur Godfrey Talent Scout Show" winner. RCA Victor.

THE WAGNERS AND THEIR MUSIC (Independent): Instrumentation is Hammond organ and piano, with added drums for rhythm.

STAN WALKER TRIO (MAC): This dance group a good bet for clubs, hotels. Organ, drums, piano.

GEORGE WALLINGTON TRIO: Pianist heads modern jazz trio that includes bass and drums.

JACK WEDELL (MAC): A capable trio of two boys and a girl on piano, bass, and guitar.

THE WESTERN CAPERS: A top flight western and popular quartet who feature Paulette Marshall, a Godfrey Talent Scout winner.

WHISPERING WINDS (MEA): Winds blow sax, play accordion, drums, bass. Harmonize and do comedy as well.

BOB WHITE TRIO: Bob plays piano and trumpet, other boy and girl on guitar, vibes, bass, drum. Featured as floor show act and in lounges. Dance routines by Meri-Ellen.

GERALD WIGGINS TRIO (Independent): Wiggins plays modern jazz piano, backed by drums and bass. Motif.

PAUL WILLIAMS & HIS ORK (SAC): A "little" orchestra, they play a smooth dance-tempo. Savoy.

MADGE WILSON TRIO (Independent): Organist Madge leads brother Billy on drums and multi-reedman Henry Gruen in danceable hits and Latin favorites. Now at the Shammar, Encino, Calif.

TEDDY WILSON TRIO (ABC): A good trio for any jazz room, Teddy features the swinging, tasteful style that has made him a synonym for jazz piano. Verve.

KAI WINDING SEPTET (WA): Winding, with substantial experience in the jazz field, has formed his own group, including four trombones and rhythm section. Columbia.

WINDSORS (Milton Deutsch): These three men and girl constitute a highly entertaining lounge quartet with plenty of personality and versatility.

BETTY WINTON QUARTET (AIP): Along with good individual vocals and four-part harmony, this group includes impersonations and special material.

THE MARY WOOD TRIO: This instrumental trio concentrates on piano, violin and guitar, offering musical varieties including gypsy and jazz.

Strictly Ad Lib

(Continued from Page 8)

and Moussey Miller. He was set to appear on Art Ford's local jazz show, with Woody, early in June . . . Teddy Charles and Bill Russo have formed an inside-outside record producing team. On Russo's recent Lee Konitz Verve date, Teddy managed things in the control room while Russo conducted. On Teddy's recent Mary Ann McCall Jubilee date, Teddy conducted and Russo supervised in the control room.

Lionel Hampton and orchestra, Anita O'Day, and Louis Armstrong and his All Stars were set to play at the third annual jazz jamboree at Lewisohn stadium July 5. Anita will appear with her trio, something new, and indicative of the new thinking about her at the Joe Glaser office. She will probably be paired with Armstrong as a concert package more often, perhaps steadily . . . Randy Weston and his group played for teen-agers at the Judson Memorial church as part of a community center program . . . Singer Beth Harmon joined the Tommy Dorsey-Warren Covington band, which also cut a stereo LP for Decca. Covington denied reports from the west coast in a recent *Down Beat*, and stated "Ziggy Elman cannot start a Tommy Dorsey orchestra. I've got the only one authorized by Tommy's widow and estate."

Chicago

JAZZ, CHICAGO-STYLE: The Duke Ellington band winds up its one-month stay at the Blue Note June 29. The joyous Dukes of Dixieland will be parading around the Note for three weeks, beginning July 2, with Count Basie's blues blowing band following on July 30 . . . Oscar Peterson's excellent trio continues at the London House. George Shearing's quintet follows on July 9 for four weeks, with Andre Previn and Pals a likely prospect to succeed . . . The Axidentals are at Mister Kelly's. Josephine Premice returns to Rush St. on July 7 for two weeks, with Ella Fitzgerald arriving at Kelly's July 21. Dick Marx, Johnny Frigo, and Gerry Slosberg continue as the Monday-Tuesday trio at Kelly's, with Marty Rubenstein's group taking over for the rest of the week . . . Ramsey Lewis' trio continues at the Cloister inn on the Friday through Tuesday shift, with Ed Higgins quartet, including tenor man Sandy Mosse, working the Wednesday-through-Saturday

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shift. The club is due for extensive remodeling before Aug. 1, when Lurlean Hunter opens.

Franz Jackson and the Original Jazz All-Stars are the Monday-Tuesday attraction at the Preview and the weekend attraction at the Red Arrow. The Red Arrow is featuring the Chicago Stompers on Sunday, too . . . The Debra Hayes sextet is at the Preview on the Wednesday-through-Sunday shift . . . Georg Brunis, his trombone, and Dixieland cohorts continue to abide in the 1111 club on Bryn Mawr . . . Jazz Ltd. continues to prosper with Dixie, too . . . Frank D'Rone remains at Dante's Inferno . . . Doc Evans is set for a Butterfield firehouse concert in July . . . Dave Remington's Dixie group is at the Wagon Wheel in Rockton . . . The Bill Porter-Eddy Avis quintet is at the Thunderbird lounge . . . Joe Segal's sessions are a regular thing at the southside C&C lounge . . . The Modernes are at the Vanity Fair at Madison and Cicero.

ADDED NOTES: Red Buttons is concluding his Chez Paree stay . . . The Kirby Stone Four and Charlotte Rae are at the Empire room of the Palmer House through July 2. The following day Ted Lewis and company arrive with pitchers of nostalgia in hand . . . Buddy Hackett is at the Black Orchid. Roberta Sherwood opens July 9 for two weeks, with Billy Eckstine set to follow on July 22 for a pair . . . Freddie Davis has joined the cast at the Blue Angel . . . Osborne Smith is at Easy Street, complete with drums and folk songs . . . Lee Carroll is at the Chase . . . Denny Miles is resting comfortably at the Embers' piano . . . Replica Records recently released an LP by harmonica players John Thompson, Al Fontana, and Bill Herndon—known as the Three Reeds . . . Harold Loeffelmacher recently shepherded his Six Fat Dutchmen into Victor's studios here to cut another Victor LP.

Hollywood

JAZZNOTES: The Hi-Lo's blast off for Europe Sept. 14. They'll play three weeks in England followed by gigs in France, Sweden, Italy, and Germany including an appearance at the Stuttgart festival Oct. 20.

Lennie Niehaus and Bill Perkins broke in their new quartet at Howard Lucraft's *Jazz International* at Jazz Cabaret where they were booked for a couple of weeks. Red Kelly is the bassist and Jack Davenport, the drummer; in addition to playing reeds, Lennie doubles piano . . . Boogie-woogie piano veteran Meade

Lux Lewis is busy writing his memoirs, titled *Honky Tonk Train* . . . Don't miss the Sunday afternoon dances at Duffy's burlesque with music by the swinging big band of Al Porcino and Joe Maini. Lineup includes tenorists Harold Land and Teddy Edwards, bassist Don Payne and all-star sidemen . . . Jeri Southern makes the Steve Allen show June 29 . . . After being laid up since Jan. 16, when he was seriously injured in a bad auto smash, Leroy Vinnegar is back in action . . . World-Pacific has released Chico Hamilton's first recorded vocal, *Foggy Day*, as a single. Blind San Francisco pianist Freddie Gambrell is featured on the flip side . . . Looks like purty Laurie Johnson is in to stay as Les Brown's vocalist. Les says he's sure he's got another Doris Day in the blonde lassie.

AIRNOTES: KBLA's *Voice Of Jazz* show (six hours of sounds from every midnight) will be heard from San Diego to Santa Barbara within six months. The F.C.C. approved the station's bid for a power boost to 10,000 watts.

NITERY NOTES: The Paul Bley group at the Hillcrest is now a quintet featuring alto, vibes, piano, bass,

and drums . . . Terri Lester handles vocals along with new singer Gene McDaniels at her Jazz Cellar on Las Palmas. They share the stand with the Mel Lewis-Bill Holman all-stars Thursdays, Fridays, and Saturdays till five ayem. Mike Davenport's Sunday matinees from 4 p.m. till 8 p.m. are rolling along at the spot featuring young school talent and the trio of Mel Lewis, drums; Lorraine Geller, piano, and Wilfrid Middlebrooks, bass.

Shelly Manne and His Men are playing weekends all summer in the Cameo Room of the Lafayette hotel in Long Beach . . . T. Riley organized a new band of angels . . . er, Saints, for his opening at Happy Koomer's 400 Club. In addition to himself on drums, he's got Jackie Coons, trumpet, cornet, and mellophone; Jay St. John, clarinet; Warren Smith, valve and slide trombones; Jerry Mandel, piano, and Gene Englund, bass . . . Recent attractions at the east L.A. Digger included the Paul Horn-Fred Katz quintet; Ray Graziano quartet and the Art Pepper quartet . . . The show-stopping pianistics of Henri Rose are currently making the Sunset Strip jump for joy. Don Bagley

Johnny Smith

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is on bass and Artie Anton on drums . . . Singer Ketty Lester took off for Reno not to shed a husband but to play the Casino Lounge of the Riverside hotel with Bob Rogers, drums; Dick Johnston, piano; Richie Surnock, bass, and Jimmy Vey, vibes and leader. After eight weeks in Divorceville, she and the guys take to the road for six more.

San Francisco

The Mastersounds are appearing at the Jazz Workshop . . . Fack's II, a "class A" club now headlining Mel Young and the Axidentals, is for sale . . . The newly formed Bay Area jazz society is planning to sponsor jazz at colleges this autumn. Rudy Salvini's excellent big band is one of the groups to figure in the project . . . Bassist Vernon Alley is working at El Matador . . . Tastiest item of the month: The Old Spaghetti Factory cafe recently presented the Guckenheimer Sourkraut Band . . . Bob Hodes, who had his own traditional band here, and clarinetist Ellis Horne, headed for Ohio to join the Dixieland Rhythm Kings . . . Ernestine Anderson continues her long run at Jack's Tavern . . . Marty Marsala is mulling a possible deal with a new club . . . Singer George Young, now in his fifth year at the Sky room, has been selected for a part in a new Rodgers and Hammerstein musical, *The Flower Drum Song*, which opens in New York in the fall . . . Scotty Lane, at the Cabana, features Brew Moore on tenor. Brew also leads regular Sunday afternoon sessions at the Tropics.

—dick hadlock

Detroit

Summer line-up at the Blue Bird inn is the following: Terry Gibbs, Jimmy Smith, Chico Hamilton, J. J. Johnson, Johnny Smith, and Art Blakey's Jazz Messengers. Horace Silver is the current attraction there . . . Yusef Lateef continues five-nights-a-week at Klein's Show bar. Personnel of his group is Lateef, tenor and flute; Frank Morelli, baritone and flute; Terry Pollard, piano; William Austin, bass, and Frank Gant, drums . . . Baker's Keyboard lounge has Barbara Carroll in for two weeks . . . Bassist Ernie Farrow leads the group at the recently-opened Bohemian club. In addition to Farrow, the band consists of tenorist Joe Henderson, pianist Otis (Boo Boo) Turner, and drummer Oliver Jackson . . . The Don McKenzie trio is in for a month at the Crest lounge.

—donald r. stone

Dave Brubeck

(Continued From Page 14)

American jazz LPs sell for as much as \$20, a staggering amount for a low-income Polish jazz fan to pay.

Jazz in Poland was underground, Mrs. Brubeck reported, until after the Polish October Revolution of 1956, and the emergence of the Gomulka government as quasi-independent. Prior to that time, no assembly of more than three persons was allowed, and Polish jazz fans and musicians had to meet illegally in cellars to hear the music they liked.

Although the Brubeck quartet received enthusiastic response throughout Poland, perhaps the warmest reaction came in Stettin on the night of March 7. As an encore, the jazz critic Washco introduced the two Brubeck sons, Darius, 11, and Michael, 10, who then played a piano-and-drums version of Duke Ellington's *Take the 'A' Train*.

"It was my first public appearance," said Darius, who is named after his father's classical mentor, Darius Milhaud. "I was real nervous. I started to fumble around, and my father yelled, 'Play the melody!' So I played the melody. It didn't sound too bad, really, but when it came to the breaks, Michael just looked at me. I wouldn't want to do it in this country, though. It would be kinda corny."

Some idea of the attraction jazz has for the Poles may be gained from the fact that Brubeck accepted a request to play a concert in Warsaw at the Palace of Culture on only 24 hours' notice, yet filled the hall. With no publicity except a few announcements on the radio, 3,000 Poles jammed the hall to hear the Brubeck group.

"Jazz means so much to them," Mrs. Brubeck said. "They take it more seriously than we do. They think it definitely is an art and one with great significance. The audiences all seem to sense creativity even more than over here, and the fact that they continued to listen to jazz and play it, even when it was forbidden, shows how much it meant to them. It is a symbol of protest to the Poles."

Russian propaganda about Little Rock, Ark., school integration, had not been completely effective, in Mrs. Brubeck's opinion.

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She noted that the presence in the quartet of Eugene Wright, the first Negro jazz musician to tour Poland, caused no comment at all. When Wright was introduced, he received the most applause, Mrs. Brubeck reported, but there was no special questioning on Little Rock and race relations. "The Poles, who have themselves been in slavery in the past, seemed to understand this situation," she added. And Brubeck, when he spoke on jazz at the concerts, drew tremendous applause in saying, "No dictatorship can tolerate jazz. It is the first sign of a return to freedom."

The two weeks the Brubecks spent in Poland were the most exciting of their overseas trip, according to Mrs. Brubeck.

"You have no idea what a tremendous experience it was," she said. "The people are very friendly to Americans. We traveled without any U. S. representatives, only a Polish guide. At the railroad stations in small towns and cities people would crowd around us in a circle."

Jazz musicians in Poland are proud of what they can play, Mrs. Brubeck discovered. In fact, the Krakow Jazz club held a special evening concert for the Brubecks so the Americans could hear the Polish musicians. "They are very, very good," Mrs. Brubeck said.

The Polish sense of humor was evident on the trip. Polish jazz musicians will play at a festival in Copenhagen, Denmark this spring, and the Polish jazz buffs quip, "Imagine! They are the first jazz group to go behind the Iron Curtain!"

As a result of her experiences in Poland, Mrs. Brubeck is sending back books, records, and U. S. jazz magazines to the U. S. cultural office in Warsaw. "The Poles are starved for all of this," she said. "They pass jazz magazines around until they are in shreds."

When the Brubecks left March 20 after a concert in Poznan, the station platform was crowded with persons offering them flowers ("there were always flowers for us, all over") and small gifts. The jazz buffs who had followed the group for two weeks were crying. "And," said Mrs. Brubeck, "so were we."

As the train left the Poznan platform, critic Washco ran the length of the platform waving good-by.

"It was quite an experience," Mrs. Brubeck concluded.

film flam

By John Tynan

■ Inasmuch as movie music falls within the province of this department, we've been cocking a pointed ear in the direction of an interesting LP album now in release, *Bernstein: Backgrounds For Brando* (Dot 3107).



It consists of a selection of ten background themes from as many films in which Marlon Brando starred, played by a studio orchestra under the baton of Elmer Bernstein.

While the album's title might be considered by some slightly misleading (the only Bernstein piece included is the *Love Theme* from *On The Waterfront* written by Leonard, not Elmer) we suppose it is legitimate enough considering Elmer is a contracted Dot artist. The pictures represented are *Sayonara*, *On The Waterfront*, *Viva Zapata*, *The Men*, *Guys and Dolls*, *A Streetcar Named Desire*, *The Tea-house Of The August Moon*, *Desiree*, *Julius Caesar* and *The Wild One*.

From the viewpoint of comparative musical interest, we find three tracks outstanding, *Serenata Mexicana* (from *Zapata*) by Manuel M. Ponce, *Blanche* (from *Streetcar*) by Alex North, and Leith Steven's *Blues For Brando* (from *The Wild One*). The three are of disparate character, yet all reflect varying approaches to the movie composer's task, i.e., to enhance dramatic action by means of underlying music.

By virtue of the phrase 'background music' and the definition of same, we are accepting the music in this album on its own merit. But as music by definition not composed to be listened to without accompanying dramatic action some of the selections stand revealed in rather surprising light. *Serenata*, for example, emerges as a most pleasant folk-flavored piece, quite valid musically as a short composition having nothing to do with dramatic action. *Blues For Brando* turns out nothing more than a quasi-Kenton dance arrangement, dubious as a device to heighten a movie scene and certainly unacceptable as a good jazz score. *Blanche*, on the other hand, obviously is a moving mood piece expressly

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written to supplement a scene in a motion picture, but rather inconclusive when listened to by itself.

If the composition of music for motion pictures is to be regarded as a serious art form, surely it is artistically nonsensical to present it apart from the medium to which it must umbilically be joined?

Unless, of course, the composers don't really give a hang about dramatic action and write underscores specifically with LP album releases—or Tin Pan Alley hits—in mind. Too far fetched? Oh, we dunno. . .

SCREEN SCENE: Just so we can't be accused of neglecting our servicemen, let it be noted that Elvis Presley's latest, *King Creole* (a Hal Wallis production for Paramount), is his best picture thus far—comparatively speaking, of course. Maybe about 10 more films (and as many drama coaches) from now Elvis might begin to get an inkling of what acting's all about. One particular segment of dialogue titilated us, however. Following his belting out a couple of rock 'n' rollers, Elvis is asked: "What you singin' anyway—folk songs?" Replies the lad: "Guess you could call it that." Guess you could call 'em madrigals, for that matter.

Purporting to expose the sale of marijuana and heroin in our high schools, Albert Zugsmith's M-G-M production, *High School Confidential*, thoughtfully casts the boss-man pusher (Jackie Coogan) as a band-leader-piano player. And just so there'll be no misunderstanding, his sinister lieutenant (Ray Anthony—yup, the very same) is named "Bix." Get the message?

Despite reports that the Billie Holiday biopic, *Lady Sings The Blues*, soon will commence pre-recording in France under music direction of Ann Ronell, wife of its producer, Lester Cowan, it is reported that as yet there is no final screenplay, nor has a release deal been finalized with United Artists. While this need not necessarily delay pre-recording of the picture's music, it would appear doubtful that actual production is as close as alleged. And as yet there is no word about top jazz instrumentalists being featured in the film.

Louis Prima becomes movie entrepreneur when he returns from Europe the end of July. He and wife Keely Smith have sewed up a two-picture deal with Columbia to be filmed consecutively under the gilt-edged guarantee of \$150,000 per flick plus 25 per cent of the profits. Well, that kinda dough is okay, but think of the lost bookings!

radio and tv

By Will Jones

■ I forget the exact context right now, but the other day I heard somebody utter that phrase, "We pause for station identification," and it struck the ears about the same way Chaucerian English might.



It used to be such a crackling-new phrase, bristling with up-to-the-minuteness and a sense of importance and immediacy; a phrase intimately associated with electronic communication.

Now it's an antique.

If the Four Freshmen had sung "We pause for station identification," it wouldn't have bothered me so much; but the phrase was spoken without any musical accompaniment whatsoever, and you just almost can't hear that any more. Just as you can't hear the call letters of a radio station spoken any more—not spoken simply, anyway, by a man using no electronic devices other than a microphone. Not if you listen to the radio around here in the midwest where I sometimes listen to the radio.

Of the stations I am acquainted with in any regular way, I'd say that roughly half have made a conscientious attempt to expand the pause for station identification into a full program. What they seem to entertainment between the station—being striving for is a small pause for identification announcements, which are the really big productions on the program schedule.

And I was really impressed with the proportions to which the pause for station identification has grown when I was invited, not long ago, to have drinks and lunch in honor of the unveiling of one. Well, not really just one—a whole series of them.

These, it turned out, were not just merely run-of-the-mill station promos that had been turned out by maybe two or three writers, an arranger, four or five voices, a 20-piece orchestra—none of that stuff.

These call letters were being uttered by no less than Ken Nordine, the molasses-voiced word-jazz man from Chicago. Two or three other stations, in other parts of the country, had hired Nordine for the same chore, and he was now making a business of it.

He certainly gave service. He was

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FOR BEST RESULTS

backed up by a little jazz trio, and he made up all sorts of clever little word-jazz announcements for the station. One he started: "Once there were two sick ears, and one was called Minneapolis, and the other was called St. Paul." He got quite a story going there before he ever got to the call letters.

If he seemed remiss in that one, however, he made up for it in another one in which the word-jazz was about the call letters and nothing else. He slobbered over each letter individually, lovingly. Stuff about the brisk *K* marching along there, and the slithering, silky *S*, and the something-something *T* and finally the hunch backed *P*. (Did the suspense kill you there? The station's call letters were KSTP).

After it was over, I liked the way the station manager summed it up.

"We're getting back to simplicity," he said.

If that line sounds funny, it must be remembered that another station, not too long before, had spent \$10,000 for vocal arrangements writers, singing group, and a recording session for station-identification announcements.

"Why do you go to all this trouble?" I asked the station manager—the one who was getting back to simplicity.

"It's not enough that you get people to listen to your station," he said. "They have to know what station they're listening to—remember the call letters in case they're called or interviewed by a rating service."

"But if you just entertained them, wouldn't they be grateful and remember you for that?"

"It's not enough," he said flatly. Then he added, waving at the call-letter tape: "This entertains them, too."

The elaborate station-break hasn't hit television yet—at least, not in these parts. The station artists turn out some pretty fancy slides, with time and temperature inserted. Maybe the day of the marching, singing, animated, personalized call letter is coming on TV, too; or perhaps something more simple like a sub-machine-gun writing out the call letters in tasteful blond-mahogany paneling. But if such things are on the way, I doubt that they'll get here while TV is so prosperous. Right now, the stations are squeezing too hard to get triple spot announcements into the station breaks to allow time for any fancy self-promotion.

(Will Jones' column *After Last Night*, appears daily in the Minneapolis Tribune.)

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Horace Silver

(Continued From Page 18)

"Some owners make it a point to take you around to disc jockey and TV shows, but they are doing it for themselves just as much as for you. One guy had me getting up every morning before noon to make these shows, and at the end of the week he sent his son down with our pay because he docked me \$50 for being an hour late on opening night."

Having a popular jazz repertoire helps a group, Silver insists.

"Take *Senor Blues*, now . . . we play that about three times a night. It's the most requested number in our book. The people holler for it."

"I think it's a good thing to play a tune a lot, although we sometimes get tired of it. I don't mind, because if the people like it, it must have some commercial potential. And it must be a musical thing, too. People probably dig it because it's simple, and it's easy to understand. The melody and the repetitious beat gets them. We reach a climax in the melody. It builds to a shout in the second chorus, and we build our solos that way."

Senor Blues, with Silver's first attempt at lyric-writing, will soon be recorded by vocalist Bill Henderson. Before *Senor*, there were other crowd pleasers . . . among them, *Doodlin'*, *The Preacher*, *Room 608*, and *Cool Eyes*. The combination of road rehearsals and recording-when-ready helps the group.

"We do almost all our rehearsing on the road," Silver says. "In some of these towns, there's nothing to do during the day. Sometimes, we get in two or three rehearsals a week. And we learn new tunes out of town."

"The recording scene is very good at Blue Note. They treat me very well, and let me record what I want. When we draw up a contract, we talk it over and I tell them what I want in it. They're good on royalties, and we have a very good relationship. Al (Lion) doesn't push things on me, like some other cats at other companies. I think I get a good break because the quintet is pretty important to the label."

A working jazzman, and group leader, still has to find time to improve his playing. Silver admits readily that he has a need for disciplined practice.

"I have to practice," he says. "Sometimes I play out of an exercise book for awhile. Sometimes I practice by just blowing. I don't watch a clock, I just play. I think my technique could be better, and anytime I think of that I get myself an exercise book and start working."

"It's like that in composing, too. It's funny, but you can sit down and try to write something, and usually you come out with nothing. It seems that when you find something halfway decent, you come on it by accident. Sometimes, I'll make a mistake just blowing . . . maybe hit a wrong change, but it makes me think about something else. Before you know it, things start to piece together . . ."

"When I get the first part of it, maybe four or eight bars, the rest of it falls in."

It is this dual quality of the 30-year-old leader-composer which ties him more strongly to his group.

"I've been approached several times to go overseas, but always on a single. I'd love to go, but I've been trying so hard to keep the group together, I feel I have to go with the group," he says emphatically.

"I feel that a good deal of my recognition has come from my writing. If I went without my group, I wouldn't be able to play my tunes. The people have my records because Blue Note gets over there, and I get letters from them. They know the tunes, and what comes next on them," he concludes.

To Silver, the leader, that knowing-what-to-expect from his group is as important as digging him as a pianist.

Composition

The composition *Hello, Jelly Roll* on the following pages is another in a series of compositions, this one by Bill Russo, designed to be played by rhythm section and any combination of B \flat and E \flat instruments including the trombone. The rhythm section must include drums and bass; either piano or guitar or both may be used in addition. Best results will be obtained from these pieces if dynamics and markings are carefully observed and if a serious attempt is made to blend the wind instruments.

Tempo: Qtr. note—144 (with slight quality of a strut.)

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- 144 (with
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B Flat Inst.

Hello, Jelly Roll, By Bill Russo

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Trombone

Hello, Jelly Roll, By Bill Russo

Piano

Hello, Jelly Roll, By Bill Russo

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D.C. *ad fine* (with repeats)

Bass

Hello, Jelly Roll, By Bill Russo

Drums

Hello, Jelly Roll, By Bill Russo

A *1st*

Musical notation for Bass part, measures 1-10. Includes a key signature change to one flat and a time signature change to 4/4.

SOLOS

Musical notation for Bass part, measures 11-18. Includes a key signature change to two flats and a time signature change to 4/4.

D.C. *ad fine* (with repeats)

A *BRUSH ON HI HAT*

Musical notation for Drums part, measures 1-10. Includes a key signature change to one flat and a time signature change to 4/4.

SOLOS BRUSH ON SN.D.

D.C. *ad fine* (with repeats)

Howard Rumsey

(Continued From Page 15)

ments of his profession—no matter how many or varied those requirements may be."

The civic-minded policy of the *All-Stars* leader has tangibly paid off over the years. By functioning as a board member of the Hermosa Beach chamber of commerce, he believes, he has "... formed personal friendships with the chief of police, other council members, and leading citizens." Two years ago he was asked to join the local Lions club, since then has raised over \$2,000 for one of that organization's charity programs.

"Another tangible result of my chamber of commerce activities is that recommendations by the school board have resulted in the group being hired to play jazz concerts at high schools. This led also to the *All-Stars* being engaged to play the first jazz work ever commissioned by a major American university. We performed it last October 28 for U.C.L.A. in Royce hall. What's more, we were granted permission to record the concert for release very soon on the Lighthouse label. Mat-

ter of fact, it'll be the first release on our own label."

The new record company, devoted entirely to concert performances, is co-owned by Rumsey and John Levine who have already installed in the Lighthouse \$5,000 worth of stereophonic recording equipment including the Ampex 350 stereo recorder and a two-channel, eight line mixer.

Always aware that what's good for the Lighthouse is good for him, Rumsey slogans a credo for both club and band, "Remember, you always attract the clientele with which you associate yourself."

Jazzpickers

(Continued From Page 19)

personnel and to fully develop the sound. The increasing volume of work I have been securing in this area is contributing greatly toward resolution of this program.

Second; this employment must be such as to give the group proper exposure to the jazz audience in order to establish the "name" — that elusive quality which determines a group's earning capacity. Our local appearances have helped consider-

ably and our EmArcy albums are furnishing some nation-wide exposure, but it yet remains our mission to widen the horizon of our personal appearances by playing in the smart jazz rooms in other parts of the country — New York's Village Vanguard, Boston's Storyville, Chicago's London House, etc. For it is my firm belief that the true import of a performance comes from the live and personal communication between artist and audience and that it is in such surroundings that we are at our best. And "at our best" is the proper type of exposure for the establishment of our "name."

Third; it was necessary to have efficient representation to guide the business aspects of the group's operation — management with thorough understanding both of my aims and problems and with knowledge of the intricacies of the music business.

In this, the third task, I am particularly fortunate. My manager, Charlie Barnet, certainly knows all aspects of the business and vividly showed his understanding when, on first hearing my group, he enthusiastically said: "When you sit down to play, it looks like a Hollywood salon group, and then — out comes all that funk!"

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